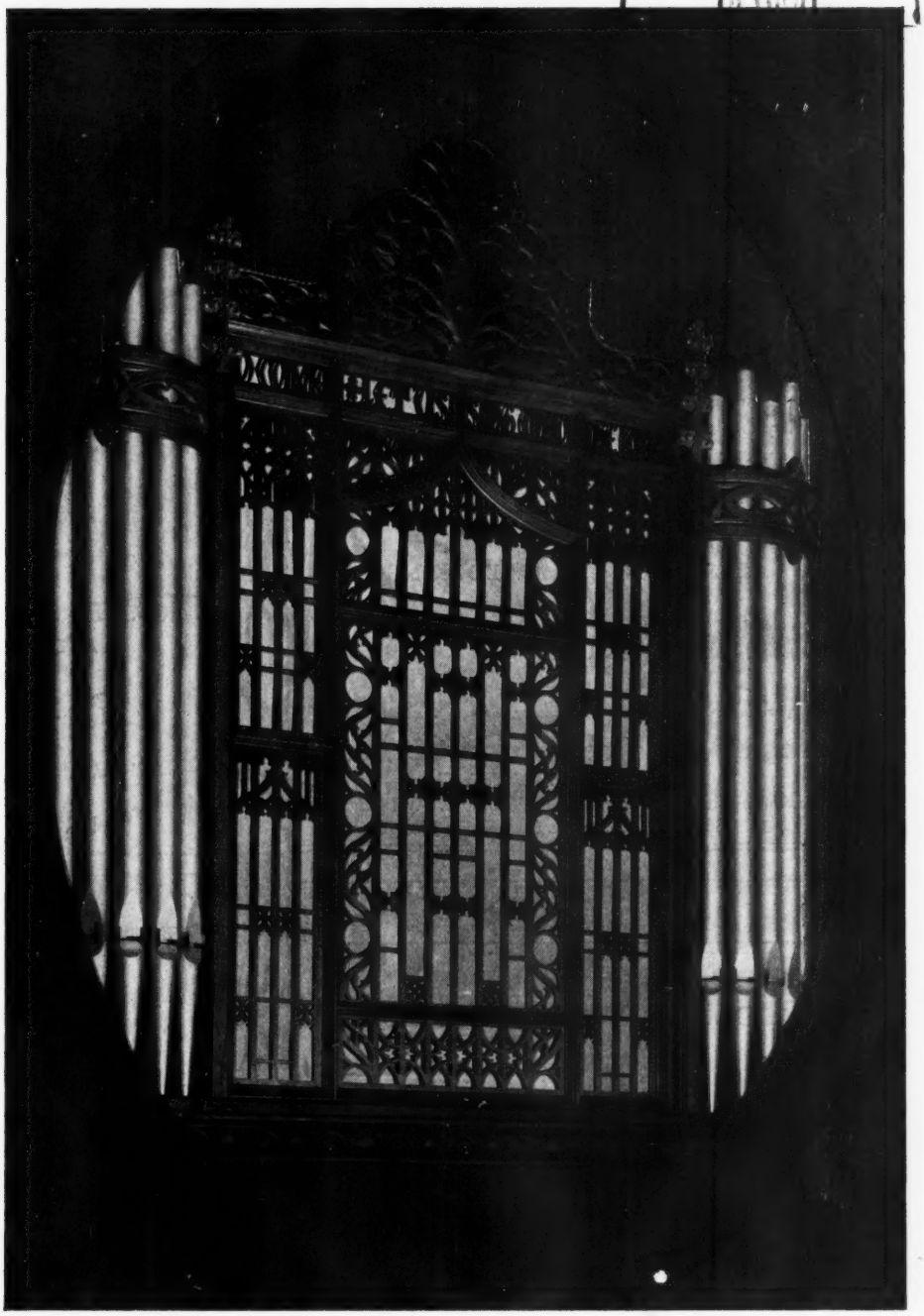

A GRILLE OF ARTISTIC DESIGN
For the Hillgreen-Lane in St. George's by the River, Rumson, N.J.
Designed by Gustav F. Dohring

The American Organist

SEPTEMBER, 1941
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Donald S. Barrows' Repertoire

Christ Church, Rochester, N. Y.

• Numbers marked * have been used each season for the past three years; choir of boys and men.

Arensky, Bow down Thine ear
Attwood, Teach me O Lord*
Bach, In faith I calmly rest*
Jesu Joy of man's desiring*
Now thank we all
Beethoven, Heavens are declaring
Brahms, My Jesus Who didst give
Brown, Only-begotten Word
Byrd, Sacerdotes Domini
Crimp, Our Master hath a garden*
Davies, God be in my head*
Dickinson, Joseph's lovely garden
Diggle, In heavenly love
Eccard, When to the temple
Farrant, Hide not Thy face
Faure, The Palms
Franck, Panis Angelicus*
Psalm 150*
Gaul, All praise to God
Gounod, Gallia
Send out Thy Light*
Seven Words of Christ
Gregor, Hosanna
Handel, And the glory*
Glory to God
Hallelujah
Lift up your heads
Since by man
Hawkins, Very Bread
Herman, Lo round the throne
Ivanov, Bless the Lord
James, As now the sun's
By the waters of Babylon
Child Jesus came to earth
Lang, Tres Magi de gentibus
Mendelssohn, Cast thy burden
Grant us Thy peace
Lift thine eyes
Mozart, Ave Verum Corpus*
Noble, Fierce was wild billow
Souls of the righteous*
Parker, To whom then
Praetorius, Low how a Rose
Purcell, Thou knowest Lord
Shaw, Worship
Shelley, Hark my soul
Smart, Lord is my Strength
Thiman, Christ the Lord is risen
Hark a thrilling voice*
Immortal Invisible*
King of Glory
Sing alleluia forth
Thy church O God
While shepherds watched
Titcomb, Behold now praise
Von Woess, Angel of the Lord
Voris, Come faithful people
Vulpius, Strife is o'er
Wadely, Our blest Redeemer
Wesley, Wash me thoroughly
Whitehead, O Light beyond
Willan, O how sweet O Lord
O Sacred Feast
There were shepherds
Williams, Let us now praise
Nothing is here for tears

Communion services: Barrows in E, Barrows Missa Brevis (Altissime), Marbeck, Noble in A and E, Sowerby in E, Tours in C, V.Williams in Ef.

Te Deums: Carpenter Gm, Stanford Bf.

Benedictus es Domine: Evans G, Garretson Bf, Martin Cm, Noble Am, Willan.

Benedicite: Diggle D.

Benedictus: Barrows III B, iii, with faux-bourdon.

Jubilate: Barrows, Stanford Bf.

During the season all rehearsals were conducted by Charles R. Berry, Mr. Barrows' assistant.

Harold Schwab's Repertoire

Union Church, Waban, Mass.

• Mr. Schwab maintains a Chancel Choir of 28 adults, Men's Choir of 14, Treble Choir of 20 women, Junior Choir of 27 (third to fifth grades), Intermediate Choir of 27 (sixth to eighth), and a Solo Choir of 11 picked Intermediates trained to do the solo parts in certain of the anthems. The usual abbreviations are used here to indicate the Junior Choirs, Quartet, Men's Choir, Solo Choir, and Women's Choir. Numbers marked * were sung last year also.

m. Ashford, My task*
m. Bach, Alleluia
Break forth O beauteous
Dearest Lord Jesus (t-b-b)
Barnby, O Lord how manifold
q. Bennett, God is a Spirit
m. Bortniansky, Morning Hymn
Boughton, Holly and ivy
q. Buck, Thou wilt keep him
q. Chadwick, God to Whom we look.
Chapman, All creatures of our God
Costa, Thou shalt love (s-a-t)
ms. De Koven, Recessional
Del Riego, O loving Father (t-b-b)
ms. Faure, The Palms*
Franck, Psalm 150
Franz, Bread of the world
Garrett, Prepare ye the way
m. Gaul, All praise to God
m. Dost thou remember
m. Godard, Lead kindly Light
q. Goss, O Savior of the world
q. O taste and see
Gounod, From Thy love
Ring out wild bells
Sanctus
Send out Thy Light*
ms. Grieg, Countless hosts
q. Griggs, There dwelt in old
j. Hemery, Wake soul of mine
m. Henschel, Morning Hymn
w. Jacob, Brother James' Air
ms. Jenkins, Light in darkness
w. Lane, O Lord Thou art my God
Lewin, O Thou in Whose presence
j. Lynes, Earth is the Lord's
q. Marston, My soul longeth*
Martin, O come before His
j. Matthews, God that madest
j. Mendelssohn, But the Lord
He watching over Israel*
w. In heavenly love
w. Mozart, Morning Song
j. Thou art O God*
m. Naegeli, Man lives moves
ms. Parker, To whom then will ye
Rogers, Seek Him that maketh
q. Sarti, My Shepherd
m. Schubert, Glory to God
w. Shaw, Go forth the day
w. Smart, Lord is my Shepherd
j. Speaks, Lord is my Light
s. Spicker, Evening and Morning
Stainer, God so loved the world
Sullivan, O gladsome Light
Trowbridge, They have taken away
Wareing, He sendeth the springs
q. Welsh, God that madest
m. Whelpley, O that I knew
j. Whipple, Love is come again
jw. Wild, O blessed day

'Music Regulations'

• Here are a few of the orders respecting music in the Catholic churches of the San Francisco Archdiocese, as published in The Caecilia:

Special efforts are to be made to restore the use of Gregorian chant by the people.

It is forbidden to sing anything in the vernacular (i.e., national) tongue during liturgical functions.

English or other vernacular hymns will not be tolerated on the occasion of weddings or funerals.

The chanting of the celebrant and ministers should never be accompanied by the organ.

All instrumental music, other than the organ, is absolutely forbidden at any function in the church.

Since the singing must always be the chief thing, the organ may only sustain it and never crush it.

Whether vocal or instrumental, such secular pieces as the following are "absolutely forbidden": Bells of St. Mary's, In a Monastery Garden, The Rosary, O Promise Me, Face to Face, Going Home, The Palms, Mendelssohn's Wedding March and that from Lohengrin.

The Hammond electrotone as a medium of liturgical instrumental music may not be installed in any church or chapel.

Dr. Marshall Bidwell

• will play a Bach program the first Saturday of each month through the season, beginning Oct. 5, in Carnegie Music Hall, Pittsburgh, Pa. His annual book of recital programs for the 1940-41 season is now available at 50¢; it will be analyzed in later columns.

Vibratron Announced by Maas

• The Maas Organ Co. of Los Angeles announces a new product under the name of Vibratron, a three-octave keyboard instrument of percussive character. As soon as possible it will be described and illustrated in these pages.

REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Christmas Music

Much of the following Christmas music was issued too late for review last year, and hence is mentioned here; however the Galaxy publications are all new, issued during the past summer in most excellent time for the coming Christmas.

*AC — Austrian, ar.F.Wasner: *"In dulci jubilo,"* E, 6p. qc. u. me. (G. Schirmer, 15¢). English text. Excellent part-writing, and especially suitable for contrast as a quartet number in a program of chorus work; the tune is not likely to be known to the average congregation.

*AC — Jean de Brebeuf, ar.C.McGlinchee: *"Jesus is born,"* Am, 4p. u. me. (G. Schirmer, 12¢). Interest here is chiefly in the history of the piece; for a program in which a brief program-note could be used it would be splendid. Originally written in the language of the Huron Indians; an early American bit of music.

AC — Vance Campbell: *"Visit of the Christ Child,"* F, 4p. u. e. (G. Schirmer, 12¢). Text by L.W.Reese. Music somewhat in hymntune style, simple and easy; ought to be especially good for the youngest group of junior choristers.

*AM3C — Constantini, ar.H.D.McKinney: *"Pastores Loquebantur,"* G, 5p. t-t-b. u. e. (J. Fischer & Bro., 15¢). Latin text. "Constantini was Frescobaldi's successor at St. Peter's in Rome 1643." Severe but interesting music, especially valuable for its contrast to modern music. It's real a-cappella this time and should be done wihout its accompaniment.

*AC — Cornelius, ar.C.Means: *"At Christmas."* G, 7p. e. (G. Schirmer, 15¢). English text by H.N.Bate. A rather graceful bit of music in 6-8 rhythm, melodic and rhythmic.

*AW5C — English, ar.K.K.Davis: *"As it fell upon a night,"* E, 7p. e. (Galaxy, 15¢). Text by Arranger. Here's something quite charming, due in part to the simple but graceful contour of the melody and in even larger part to the alternate 4-measure and 6-measure phrases. Everybody will certainly like this one.

*AMC — English, ar.T.F.H.Candlyn: *"The First Nowell,"* Af, 16p. u. md. (Gray, 20¢). A straightforward setting of the tune for men's voices, with little interference on the part of the Arranger until the second half when a solo voice is accompanied by humming, followed by increased contrapuntal activity toward the end.

*AC — English, ar.F.Wasner: *"God rest you merry."* Fm, 2p. u. e. (G. Schirmer, 10¢). The use of unaccompanied unisons followed by harmonized phrases makes it an unusually attractive setting.

*A6C — French, ar.F.Wasner: *"Angels we have heard on high,"* A, 4p. u. me. (G. Schirmer, 12¢). Text by Bishop Chadwick. Here's real Christmas flavor, of course, with enough variety and interest to make it attractive. First and last pages use the basses in open fifths continuously on tonic & dominant, against which the sopranos sing the melody and the contraltos & tenors a running counterpoint, two notes against one of the melody. Middle section uses women's voices humming in 3-part, contrapuntally, etc. Quite attractive.

A4+C — Harold W. FRIEDELL: *"When Christ was born of Mary free,"* G, 5p. u. (Gray, 12¢). 15th-century text. A mixture of 3-2 and 2-2 rhythms, with the sentences each ending in a stirring "In excelsis gloria." Real Christmas flavor and enough interest to put it over.

*A8+C — Gruber, ar.M.Hokanson: *"Silent night,"* Bf, 5p. u. me. (Summy, 12¢). Something rather complicated with various devices to clothe the old melody with a new dress. You'll need a good choir with careful balancing of parts, and then everybody will like it.

*AWC — Handel, ar.G.S.Bement: *"For unto us a Child is born,"* G, 8p. md. (Galaxy, 15¢). This edition is for voices alone, the accompaniment to be taken from any standard *"Messiah"* score.

*AC — Hasler, ed.R.Harris: *"Gabriel said unto the shepherds,"* Gm, 8p. u. me. (G. Schirmer, 16¢). Text from Luke 2: 9-11, Latin and English. A serious bit of music from the 16th century.

A5C — Herbert HENDERSON: *"There were shepherds,"* F, 14p. s. me. (G. Schirmer, 20¢). Text from Luke 2. A setting of the whole Christmas story in the manner so popular years ago before the resurrection of those lovely Christmas carols reformed our Christmas services in America. However this setting is musical and interesting, and anybody wanting such a text should get a copy for inspection.

AW3C — Alfred H. JOHNSON: *"Carol of the Singing Reeds,"* Em, 4p. s-s-a. me. (J. Fischer & Bro., 15¢). Text by V.G.Collins. Dainty and charming music, with an accompaniment that adds much. Here's a Composer who, like the Reviewer, scorns that variety of laziness that permits 3-part harmony or counterpoint to deteriorate into 2-part when a little difficulty arises; he's sufficient master of composition to avoid such faults. It's fine Christmas music, kept well within proper voice range.

A5C — Andreas NIKOLAUS: *"Our Christ-Child is born,"* Ef, 11p. u. me. (G. Schirmer, 20¢). Text by W.A. Medlin. A combination of attractive melody, harmony and rhythm, with plenty of variety. In the middle section the basses do 2-part work while the sopranos rest. It all makes warm, understandable, likable music for any Christmas service.

*A4+C — Norwegian, ar.M.Hokanson: *"A joyous Christmas song,"* G, 4p. u. e. (Summy, 12¢). Text by J.P. Kearney. A simple little tune in 6-8 rhythm making merry over the Christmas story. Excellent for the many-nations program. *"Chiming Bells,"* Dm, 7p. me. (Summy, 15¢). Text by E.Mlodzik. Also 6-8 rhythm and demanding division of parts. The first is the more attractive of the two, though both are worthy contributions to Christmas repertoire.

AC — Harry Rowe SHELLEY: *"Heavenly Birth,"* Ef, 9p. me. (G. Schirmer, 16¢). Text by Composer. In the wellknown Shelley manner, with appealing melody, harmony, and rhythm.

*AMC — Slovak, ar.R.Kountz: *"Carol of the Sheep Bells,"* Af, 5p. e. (Galaxy, 15¢). True Christmas-carol flavor with the range kept always on the conservative side. The accompaniment should add something of its own too. Your congregation and your men's choir will both like it.

*AC — Swedish. ar.H.Gaul: *"Christmas snows of Sweden."* Df, 5p. t. me. (Flammer, 12¢). Score says nothing about the text and nothing about the solo, but we vote for the regulation s-c-b chorus, with the tenors in unison taking the solo obbligato part. It's very warm appealing music, not in the carol manner but in the love-song style, rich and enjoyable. They're likely to hum this one for themselves after the service.

*AW3C — Swedish, ar.K.K.Davis: *"Swedish Dance Carol,"* A, 12p. me. (Galaxy, 16¢). English text, with la-las and all that, a true Christmas dance in carol style, its effectiveness depending largely upon the style of performance. Something different, and the kind of music permissible only in the joy of the Christmas service.

A1C — J. M. TATTON: *"The Christ Child,"* F, 5p. e. (Birchard, 15¢). Text by G.K.Chesterton. Music in 12-8 rhythm especially suitable for the junior choir. Don't pass it by if you have such a choir. AC — *"Come Christians sing,"* Af, 2p. e. (Birchard, 10¢). In hymntune style and 6-8 rhythm, straight 4-part harmony and good for one of the younger choirs capable of doing 4-part work.

*AC — Tyrolian, ar.F.Wasner: *"Shepherds quickly wake,"* G, 3p. u. e. (G. Schirmer, 10¢). Text by W.Wager. Will be quite effective if full use is made of the opportunities for contrasts.

*AWC — 14th-century, ar.E.F.Gilday: *"O my deir*

hert," Gm, 4p. u. me. (Birchard, 12¢). Something of unusual character, with an element of sadness, as indicated by the minor key. The text ends, "And sing that Richt Balalulow, Balowlow."

PIANO MUSIC FOR LEISURE HOUR

A collection compiled by **Albert E. Wier**

• 9x12, 191 pages, paper-bound, flat-opening (Longmans, Green & Co., $1.50). Back of the volume was the idea of "a comprehensive and varied selection of piano music for enjoyment in the leisure hour." And for that purpose Mr. Wier has included original pieces and transcriptions, the kind of music the average music-lover wants to hear. There are 94 selections and each is prefaced by a paragraph of text that makes the book the more valuable. The more one sees of this man's editing in the music world the more one is impressed with his honesty as well as with his knowledge. He doesn't lend his aid to the perpetuation of favorite fables but tells the truth as he knows it. Again we would say that this book should be used by all professional organists for the purpose of teaching themselves again the one thing they are most likely to forget in the practise of their profession—namely that music must be made for the pleasure of the listener. Sit down at your piano and dig the real music out of this volume for a half-hour or so and you'll play a lot better next Sunday.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN - - - - - - - - - Editor

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:
*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:
A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.

After Title:
c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
o.u.—Organ accompaniment, or unaccompanied.
e.d.m.v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musicale.

Obvious Abbreviations:
a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire. 3p—3 pages, etc.
o—Organ. 3-p—3-part, etc.
p—Piano.
Hyphenating denotes duets, etc.

Vol. 24 SEPTEMBER 1941 No. 9

EDITORIALS & ARTICLES

THE ORGAN

CHURCH MUSIC

RECITALS & RECITALISTS

NOTES & REVIEWS

PICTORIALLY

PERSONALS

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NEWEST IN CONSOLES

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THE AMERICAN ORGANIST

September, 1941

Role of the Church as Music-Educator

By JOHN McINTIRE

Instructor in music, North Texas State Teachers College

Since the church spends approximately half its time on Sundays in an effort to educate congregations to a better appreciation of its religion, why not greatly increase our efforts to educate congregations also to an appreciation of the church's music?

THE IDEA that the church should have something to do with music education seems revolutionary. True, church musicians give music lessons, but our conception is much broader.

The idea, rather than being new is very old. In Bach's era the church taught music—also arithmetic, Latin, and Greek. Time proved that the church had little to do with Latin and Greek and mathematics, yet music remained one of its functions. Only in isolated instances does the church continue to foster any music training.

The fundamental concept here is that the church could easily serve as a general music educator. We are hearing a great deal today about adult education, night classes, vocational education, guidance, parent clubs and education for the practical needs of the people. As yet there has been little attempt to initiate a program of musical understanding in the laity. Of course, everyone does not go to church, but for those who do go, and for those who might, the church is often passing up the opportunity to be a real music educator.

I do not mean simply presenting worthwhile music at the Sunday services with the attitude, "Here, take it, it's good for you." The difficulty is that most of us are laboring under the same conception which for years completely defeated the teaching of music-appreciation in the schools. That is, that to learn to appreciate music all one must do is be in its presence long enough; that if you heard a good anthem every Sunday for a year you would eventually like good music. You might get used to it, but you would not like it.

Witness the grade-school teacher of a generation ago who said, "Now children, we are going to study Beethoven today," and then proceeded to give them an hour of Beethoven, thinking at the end they would appreciate Beethoven. This idea of teaching appreciation in the schools is as outmoded as grading on the percentage system or evaluating a student's intelligence by a diagnostic test or the idea that hearing chord-progressions is the goal of ear-training. Yet we continue to operate on it in the church in many places.

I want to point out three general criteria on which the church might base a program of music education. Incidentally, the sound elements in teaching real appreciation of music will emerge.

The first is an old pedagogical axiom: Present the new in the familiar setting of the old. "How can I get the people in my congregation to like good music?" Sing a Palestrina anthem IN ENGLISH that has a familiar Scriptural or liturgical text. Better still, print the text in the bulletin. The words will be familiar, the music new, and the congregation will run a much better chance of liking it because they know the words. Improvize a dissonant prelude, but make it on a phrase from a familiar hymntune to be used for the processional (and keep the phrase you use recognizable). Most of all, start with your congregation where they are and lead from the familiar to the unfamiliar. The human mind does not work by leaps but by connected chains. The layman cannot understand, in the best sense of the word (and he is justified) a sudden jump from P. P. Bliss to J. S. Bach.

Second, appreciation is based not on tolerance but on understanding. The musically-illiterate man, the man who has no technical knowledge, will never appreciate music as much as the expert. Appreciation is qualified and relative. Our job, then, is to give the layman some of the tools by which music can be appreciated.

The church holds classes to explain its Biblical matters; why not also classes to explain its music? If there are clubs for boys, clubs for girls, classes for teachers, classes for workers, would a class in music be inappropriate? Particularly since at least a third and perhaps a half of the church's public services involve music? And if the program-note is useful for the recital why could it not be also for the service?

This basic conception that music is appreciated only when understood is predicate for our next observation; namely, that we learn by doing. Being practical again with the question, "How can I get my congregation to appreciate music?" our suggestion is to get them to participate in good music. I would go further and say that it is desirable to get them to participate in music whether it is "good" or not! "Good" is a relative term, and one cannot be scientific beyond the observation that a thing is good for the end it achieves.

If we could but get people to thrill to the experience of music we would not have to worry about its being good. It would be good! I would a thousand times rather have a congregation sing an old hymn they knew and in which they could participate ("experience") than force a new hymn into the service during which the congregation stood silently by, waiting for the thing to end.

Not that new hymns should not be introduced, but they

should be taught to the congregation (by whatever methods seem practical). Then and only then will the new hymn become a musical experience. If we musicians could but get off the ivory tower of "standards" (which may be false in the long run anyway) and see that music can be a way of living to the layman if properly administered, we would stop robbing people of the music they know and love and have lived with, and lead them at the same time to see that other music can be similarly known and appreciated.

I am not arguing for bad music in the church. I am saying that music is not a museum piece to stand aside and admire. What the average man can never understand about the musician is his desire to draw his art unto himself with the idea of protecting it. That is not the way a business house sells its goods. You do not have to seek out the men who retail gasoline or shoes. I wonder what would happen if one man in one town would become as interested in selling music as some men are in selling insurance? The results would be interesting at least.

The conception, "Well, I've got something good; if people don't come to hear me it's their loss," is simply not geared to modern life. If you want to become a music-educator in this new sense, get acquainted with the procedures and technics outside your own field. See what other music organizations in your town are doing; see if you can help them—they may be able to help you. Discover the philosophy your church is trying to instil into its people and reenforce it in the music you offer—it does no good to be at odds with the organization of which you are a part. How long would you last in the business world that way? Do a great deal of studying in spheres related to music. Most of all, get down where people live and show them that music may be a part of their lives too.

On the word Experience hangs this whole argument. If you want people to enjoy music get them to "do," to "experience" it. And when they get into the adventure of the thing there will be no difficulty leading them on to the best things in the art. This is simply sound psychology. It is the way things happen in real life.

The new conception of appreciation, then, is based on understanding and experience. We appreciate what we know and have lived. The role of the church as music-educator is to lead its people to LIVE in a world of good music—through participation (congregational or otherwise) and through an active campaign of "making aware." In this program the minister of music works seven days a week rather than one, and he does more than train choirs and play the organ.

Science in Organ-Building

By A. O. BRUNGARDT*

Treasurer and General Manager of the Estey Organ Corporation

A discussion of difficulties encountered when attempting to reconcile earlier attempts at scientific tone-analysis with the minutely detailed analyses made by Dr. C. P. Boner with the aid of his vastly improved scientific apparatus.

■

I. INTRODUCTION

MUSIC is an art; therefore, at least in the popular mind, organbuilding is an art. When organbuilding is said to be an art, the statement usually carries with it the implication that it is not and cannot be a science. The assumption is that the organbuilding artist works with materials and forces in a manner in which the relationship of cause and effect is so abstruse as to defy attempts at orderly arrangement into a comprehensive body of knowledge. By inference it is possible to conclude that a voicer, for example, intuitively knows when the lanquid of a pipe is too high That, of course, is absurd; the voicer knows from experience when the lanquid is too high, which is to say that he has accumulated a knowledge—a science.

However fragmentary our knowledge of acoustical phenomena may seem to be, it is yet true that throughout recorded history, from the ancient Pythagoras to Helmholtz and Rayleigh and the modern Dayton C. Miller there have been continual accretions to the understanding of the physics of sound. In our own era the discovery of the electronic tube has made tremendous forward strides possible. Radio rests squarely on the new electro-acoustical and related developments; sound film would not be possible without the photo-electric cell; the telephone and the phonograph have had their usefulness greatly broadened with amplifiers and the light-beam; but it is much too early to even guess at the probable train of developments which may follow in the wake of this newly acquired knowledge.

The organ industry has seen a veritable revolution in the coming of electronic instruments which attempt to imitate organ tone. But in the long run, these new sound-machines may be of less importance than the widened horizon of our understanding of organ problems which will follow familiarity with the new technics and devices upon which electronic instruments depend. Thus, electro-acoustical translation makes electronic instruments possible, but it is also the reason why Miller's phonodeik is being superseded by the new sound-analyzer. And where once we employed Helmholtz resonators to aid the ear in the judgment of tone quality, reliable sound analyses are now not too difficult to make. The organ industry has so far made little use of the technic of sound analyses, although Dr. C. P. Boner of the University of Texas has generously published the results of his sound analyses of organ pipes. This is a fortunate circumstance since individual organbuilders might hesitate to undertake such research on their own account. The industry is, therefore, greatly indebted to Dr. Boner for what he has conveniently published in T.A.O.

*Consequently the article herewith presented is entirely the Author's and T.A.O. participates only to the extent of being the vehicle, which it is proud to be for any distinguished organbuilder.—ED.

II. BASIC CONSIDERATIONS

A complete and accurate description of the manner in which sound is produced by a flue organ pipe is not here attempted. Nevertheless, it may be assumed that the mouth is the generator and the body the resonator of a coupled system of sound-production. The air under pressure which flows from the flue to the upper lip produces edge tones, the frequencies of some of which are timed to the natural rates of vibration of the air column enclosed by the body of the pipe. These edge tones are weak, although they are often above the threshold of audibility, but when their frequencies correspond to the free vibrations of the air column, their intensities are greatly magnified. It is these augmented edge tones which constitute the sound of the flue pipe.

When the compressed air in the pipe-foot escapes through

the flue upward toward the lip, it behaves as do other gases when they escape as jets through orifices. Immediately as the jet leaves the flue, its upward motion builds an area of compression in the atmosphere which tends to distort the shape of the jet and retard its velocity; the jet spreads fanwise and its velocity falls progressively. It is a reasonable deduction that the higher the air pressure the greater the distance over which the jet will maintain an effective velocity. Similarly, if a constant air pressure is maintained, the nearer, within limits, the lip is brought to the flue, the greater will be the velocity with which the compressed air impinges on the lip. These relationships may be stated thus: (1) velocity is directly proportional to the pressure, and (2) velocity is inversely proportional to the distance. Precise mathematical accuracy of these statements is not to be expected; nevertheless these relationships are approximately true.

An increase in the excitation of a sound-producing system has normally three results: (1) a rise in the frequencies of the component partials, (2) an increase in the intensities of the partials, and (3) a more than proportional increase in the intensities of the several harmonics compared with the fundamental and, usually, an increase in the number of audible harmonics. Increased excitation of a flue pipe results when the velocity[1] of compressed air rises at the point of impingement on the lip and the ear hears a sound of higher pitch, greater loudness and brighter quality. These phenomena are nothing more nor less than the universally known variations in sound which accompany changes in air pressure and height of mouth. Leaving aside other mouth adjustments which influence the sound of a flue pipe, it ought to be clear that, within limits, a certain tone quality may be achieved, not by a single certain position of the lip and a single certain air pressure, but by any one of an infinite number of lip positions and corresponding air pressures.

III. WIND PRESSURE

In the light of the above general principles it will be interesting to examine Dr. Boner's discussion of the Effect of Wind-Pressure, in November 1940 T.A.O. Dr. Boner gives his conclusions as follows: "It therefore seems clear that reduction of pressure, when accompanied by proper lowering of the upper-lip of the pipe, produces greater upper-harmonic development, within the range embodied in these test pipes. Since changing pressure and cut-up affect individual harmonics in varying degrees, it is possible that there is some best pressure and cut-up for a given desired type of tone. There is possibly a combination of pressure, cut-up, mouth-width, and mouth-top relation that will produce a Diapason of unusual clarity and beauty."

Dr. Boner's conclusions are based on harmonic analyses of six Diapason pipes, three of which were voiced on 2.5″ pressure and three on 5″. For part of his argument Dr. Boner draws upon his article in June 1939 T.A.O. Perhaps the reference to this latter paper should be considered first. Dr. Boner writes: "It is to be noted (see page 193 of previous article cited) that increasing the pressure on a Diapason previously[2] voiced on a certain pressure increased the odd upper harmonics more rapidly than the even. Thus, the musical twelfth, seventeenth and flat twenty-first are increased at the expense of the other harmonics . . . Hence, if the pressure of a given Diapason is increased, the odd upper harmonics would certainly tend to dominate the even harmonics and the tone would tend to become very hard. It is therefore fairly clear that 'clarity' achieved by merely increasing pressure on a given set of Diapasons may well degenerate into hardness and disagreeableness, even when the pipes are by no means at the point of overblowing."

The graph which Dr. Boner employs to present his data indicates that the intensity of the third partial (twelfth) is greater than that of the second partial (octave) up to an air pressure of approximately 3.75″. (It serves no purpose to follow the curves for higher pressures, for the pipe overblows into the octave at between 3.75″ and 4″.) Except for the third partial however, the second partial has a greater intensity than any other partial. The fourth partial shows a greater intensity than the fifth partial up to about 2.75″ of pressure but thereafter, up to the overblowing pressure, it is weaker than the fifth partial. The fifth partial is stronger than the sixth up to the point of overblowing. The seventh partial (flat twenty-first) is not included in this graph although Dr. Boner specifically refers to it.

It should be noted here that Dr. Boner's harmonic analyses, almost uniformly, give the third partial a greater intensity than the intensity of the second partial. Unless the experienced ear is in error about what it thinks it hears and unless harmonic analyses made by other investigators are faulty, it seems at least possible that Dr. Boner's apparatus may not be entirely accurate.

If allowance is made for the possible error in the intensities of the second and third partials, with the exception of the changing of position of the fourth and fifth harmonics, I do not see any basis for Dr. Boner's belief that the odd harmonics would dominate the even harmonics and that as a result the tone would become hard. As a matter of fact, the easy division of harmonics into even and odd is likely to lead to imperfect understanding and erroneous conclusions. Thus, partials 1, 2, 4, 8, etc. are octaves of each other although the first is an odd number and the remainder are even numbers; 3, 6, 12, etc. are all G's when the fundamental is C, and 5, 10, etc. are E's. Dr. Boner's conclusions based on these data are not convincing to me; but even if his conclusions were unquestionably valid they might yet not be germane to the question of whether or not "there is some best pressure and cut-up for a given desired type of tone."

It will be readily seen that Dr. Boner's argument is inferential. He seems to say that if this is the behavior of the harmonics when the pressure is increased but no change is made in the lip, this same type of behavior of the harmonics must be expected when with increased air pressure, the lip is raised. Obviously, this does not follow. While Dr. Boner does not make the point that the intensities of the harmonics AS A WHOLE would increase, he does indicate that their RELATIVE intensities might vary. That, however, seems to be hardly short of conjecture.

Before examining the data in Dr. Boner's latest paper, reference should be made to a passage in this paper which reads: "This lowering of the lip (decreased cut-up) tends to decrease the area of the mouth and to stiffen the blade of air, or wind-sheet. It might be expected in consequence that a properly-voiced pipe on low pressure would produce a tone with higher intensities of upper harmonics than a pipe properly voiced on a higher pressure."

Dr. Boner has just cited his previous paper as evidence that increased pressure without change in the lip increases the intensities of the harmonics, now he maintains that a lowering of the lip, because the jet of compressed air has a shorter distance to travel and therefore will be stiffer, should produce a tone with higher intensities of harmonics. Patently, these are the two sides of the same shield. Whether the pressure is raised while the lip remains stationary, or the lip is lowered while a specific pressure is maintained, the same velocity of air at the point where the lip is encountered can be achieved and in consequence the same harmonic development will result.

Three of the pipes which were analyzed to provide data

[1]It must not be thought that velocity is the only determinant of the excitation of a pipe. Obviously, a greater flue area resulting from a deeper (not wider) flue, delivers more wind energy relative to mouth-width, at the lip and therefore increases excitation. Flue area multiplied by velocity and divided by mouth-width gives the true index of pipe excitation. Throughout this discussion, flue depth is assumed to be constant.—AUTH.

[2]The reader will note that in the other instance the pipes were built for the pressures applied, while in this case they were not.—ED.

for Dr. Boner's discussion in November 1940 T.A.O. were voiced on 2.5″ pressure and three more on 5″. The height of the mouths of the low-pressure pipes was .457″ and of the high-pressure pipes .531″. No mention is made of equalizing the air pressure in the pipe-feet so that a uniform jet-velocity at the flue would be assured. The averages of the harmonic intensities of the pipes on low pressure and of the pipes on high pressure are plotted as percentages of the respective fundamental intensities. In Dr. Boner's own words the graphs show: "The second harmonic (octave) of the low-pressure pipes is twice as strong as in the high-pressure pipes. Similarly, the lower pressure produced a stronger third harmonic (twelfth). In fact almost all the upper harmonics were more pronounced in the low-pressure pipes." (However, I prefer to consider the octave as the first harmonic or the second partial, the twelfth as the second harmonic or third partial; in this way "upper harmonics" would read "upper partials.")

"The voice is Jacob's voice, but the hands are the hands of Esau." There is something peculiar about the fact that the pipes on high pressure have mouths only .074″ higher than the mouths of the pipes voiced on low pressure. While strict proportionality between pressures and mouth-heights should not be expected, 2.5″ of pressure and a mouth-height of .457″ for one group of pipes and 5″ of pressure and a mouth height of .531″ for another group, do not even approach the same ratio. If other pipe adjustments are uniform for the two groups of pipes, these disproportionate magnitudes of pressure and mouth-height would tend to give a higher harmonic development to the high-pressure pipes than to the low-pressure pipes. That Dr. Boner's analyses should show a greater harmonic content for the low-pressure pipes, is, at least presumptive evidence, that other things were not equal. Almost without question, it must be assumed that the foot-holes of the low-pressure pipes admitted a relatively greater volume of compressed air than the foot-holes of the high-pressure pipes. If this is so the pressure at the flues and the velocity at the lips of the low-pressure pipes are relatively greater than the nominal pressure of these pipes would indicate. Since the relation of the pressures for the two sets of pipes is as 1:2, if velocity is to be equal at a certain distance upward of the flue, the area of the foot-holes of the low-pressure pipes must be considerably greater in area than the foot-holes of the high-pressure pipes. Because the lips of the low-pressure pipes are slightly lower than the lips of the high-pressure pipes, the higher harmonic content of the low-pressure pipes might result from a foot-hole area approximately twice, or perhaps slightly less than twice, the area of the foot-holes of the high-pressure pipes. It appears, therefore, that when two elements, which make essential contributions to the production of sound were varied in one group of pipes from another group of pipes to determine the effect on tone quality of such variations, other factors were not maintained at a uniform status for the two groups of pipes and as a consequence such variations in tone quality as were observed cannot be held to be the result of the variations of the first two elements.

IV. MOUTH WIDTH

The velocity with which the stream of compressed air strikes the lip is a function of pressure and height of the mouth above the flue. These are clearly vertical considerations and should, therefore, be unaffected by the width of the mouth which is a horizontal measurement. Nevertheless, there is evidence that a wide mouth increases the pitch of a pipe and, to a slight extent, gives the tone a brighter quality. These effects of a wide mouth must be explained by factors other than the velocity of the compressed air as it impinges on the upper lip. There is a possibility that a larger volume of air entering the pipe by reason of a wider mouth relative to the diameter of the pipes, may influence the distance beyond the open end of the pipe at which the jet of air pressure, which issues from the pipe, is entirely dissipated in the surrounding atmosphere. Since this short jet adds to the effective length of the pipe and therefore affects the period of resonance of the column of air enclosed by the pipe, the augmentation of the edge tones is influenced, so that a wider mouth may, to a limited extent, raise the pitch of the pipe and increase its brilliance.

Whatever the truth may be about pitch and quality, there can be no doubt that loudness is increased with increases in mouth width. The impact of the compressed air on the lip should be understood to be incidence per unit of width, so that an increase in mouth-width should be considered to be the pure addition of a given mouth-width to an existing mouth-width. In effect therefore the widening of the mouth may be compared to the simultaneous speech of two pipes of equal pitch and quality. Thus it should follow that loudness increases and decreases with changes in mouth-width and that pitch and quality do not change except possibly, to a small degree, because a large volume of compressed air enters the body of the pipe.

This reasoning does not seem to be in entire accord with Dr. Boner's conclusions as published in September 1938 T.A.O. Dr. Boner's sound analyses of seven middle-C Diapason pipes lead him to state the results as follows: ". . . it has been shown that for a middle-C Diapason as described, other factors being constant, maximum efficiency and maximum harmonic development are secured, the second harmonic being excepted, when the ratio of mouth-width to internal circumference is approximately 4/15." Dr. Boner "is tempted to hazard a guess" that 4/15 mouth-width "will hold" for all scales and pitches.

We may well question what meaning Dr. Boner attaches to the phrase "maximum harmonic development." It seems hardly possible that Dr. Boner would wish the reader to understand by harmonic development the absolute intensities of the harmonic frequencies, but rather their relative intensities when compared with the fundamental. When the fundamental intensity rises from 100 to 150 and the intensities of the harmonics likewise rise from 100 to 150, the wave form of the sound has not changed, in spite of the change in intensity. Minimum, maximum or any other gradation of harmonic development are therefore without meaning unless they are an expression of the absolute harmonic intensities relative to the fundamental intensity.

In the presentation of his data Dr. Boner charts the absolute amplitudes of the partials for the varying mouth-widths. Because all partial amplitudes, with the exception of the second (octave) are at or near their highest amplitudes at 25/16″ or 4/15 mouth-width, he concludes that the highest harmonic development is achieved at this mouth-width. It ought to be easily understood that while the harmonics might show maximum absolute development at 4/15 mouth-width, the compound tone of which the harmonics are components might yet be less brilliant in quality. The criterion is not high amplitude of harmonics, but high amplitude relative to the fundamental and unless Dr. Boner can prove maximum relative amplitude of the harmonics he has not proved his case for wide mouths. Unquestionably, Dr. Boner proves his contention that increased efficiency, that is, overall intensity of sound, is promoted by wide mouths.

A careful study of Dr. Boner's graphs shows an unmistakable tendency of the third partial to rise more quickly than the fundamental as mouth-widths increase. Thus in terms of per cent, of the fundamental amplitude, the third partial ranges from approximately 10% at the narrowest mouth to approximately 35% at the 25/16″ mouth. The fourth partial shows a similar trend but much reduced in magnitude. Thus the rise is from approximately 3.25% to approximately 6.5% at the 23/16″ mouth. The increase of the fourth partial relative to the fundamental, is not as great as for the third partial nor is it quite as regular. The sum of the magnitudes of the partials above the fourth, barely exhibits a tendency to

rise more rapidly than the fundamental, although at 23/16″ and 25/16″ mouths the percentage relative to the fundamental is somewhat greater than for the narrower mouths.

It will be remembered that according to Dr. Boner's graph the absolute magnitude of the octave falls steadily from the narrowest mouth to the widest. Since the amplitude of the octave falls not only absolutely but also relatively when compared with the fundamental, while the other harmonics exhibit a relatively rising trend, considered as a whole, the harmonic intensities show a fairly stable relation to the fundamental. Patently, since the numerical values must be read from Dr. Boner's charts, accuracy cannot be expected. The approximate total intensities of the harmonic frequencies expressed in per cent of the fundamental intensities for the varying mouth widths are as follows: 11/16″ 71; 13/16″ 62; 18/16″ 57; 20/16″ 56; 23/16″ 61; 25/16″ 58; 28/16″ 50. It appears that higher relative total harmonic development occurs at the narrow mouths but this must be tempered by the suspicion that the octave may not be recorded properly. When all facts are considered, there is here no CLEAR evidence that wide mouths give higher relative harmonic development than narrow mouths, although the total efficiency of the pipe as measured by the absolute magnitudes of the partials is greater for wide mouths. This is exactly in accordance with logical expectations based on known facts.

V. THE FIRST HARMONIC

Doubt has been expressed in this discussion about the behavior of the octave as observed and recorded by Dr. Boner. Dr. Boner's studies show that the twelfth tends to have a greater intensity than the octave. This is hardly in accord with sound analyses made by other investigators. It is neither possible nor desirable to attempt here a comprehensive survey of sound analyses, but sufficient data are given to support at least a doubt about the accuracy of Dr. Boner's equipment.

Ellerhorst[3] gives several spectra of organ-pipe sound analyses. In each case the fundamental frequency of the pipe is 128 cycles, that is, approximately 4′C. The amplitudes were read from the spectra. Partials above the fourth were disregarded.

Stops	Partials			
	1	2	3	4
Offenes Nachthorn	53	4	7	0
Offene Blockfloete	44	5	8	5
Norm-Prinzipal	52	44	4	0
Viola da Gamba	44	55	4	4
Querfloete	32	37	10	6
Modernes Gedackt	47	0	5	0
Klarinette	44	9	38	4

Ellerhorst also gives measurements of organ-pipe sounds made at the Heinrich Hertz Institute (p.85). Again the fundamental frequencies are 128 cycles. Partial intensities above the fourth are omitted.

Stops	Partials			
	1	2	3	4
Viola da Gamba	80	95	45	4
Prinzipal (small)	65	95	8	1.5
Prinzipal (normal)	95	85	8	1.0
Prinzipal (large)	100	1.5	2	1.0
Nachthorn	100	1	4	1
Blockfloete (large)	100	1	4	2

Several acoustic spectra of music instruments are included in Fletcher's[4] work. While some of these spectra have no direct bearing on the discussion of the relative amplitudes of the partial frequencies of flue organ pipes, they are yet of interest. The amplitudes were read from the spectra. Partial intensities above the fourth are not given.

[3]Winfred Ellerhorst: Handbuch der Orgelkunde (Einsiedeln, Schweiz: Benziger & Co., 1936) pp. 83, 83.—AUTH.

[4]Harvey Fletcher: Speech and Hearing (New York: D. van Nostrand Co. Inc., 1929) pp. 92-94.—AUTH.

Instrument	Frequency	Partials			
		1	2	3	4
Piano	4′C (130.8f)	100	67	31	35
Piano	1′C (523.2f)	100	22	26	9
Violin	2′G (392.0f)	100	43	14	5
Clarinet	2′C (261.6f)	100	57	10	5
Cello Organ Pipe	8′C (65.4f)	20	38	100	38
Trombone Organ Pipe	4′C (130.8f)	88	100	38	49

Several years ago, Prof. F. V. Hunt of Harvard University made a series of sound-analyses of Diapason pipes for my firm. The intensities of the first four partials of a number of pipes are given in decibels.

Pipe				Partials			
				1	2	3	4
8′C*	1/4m	2/7u	5.886″	30.0	40.0	33.0	23.5
4′C*	1/4m	2/7u	3.500″	36.0	40.0	23.0	22.0
2′C†	2/7m	1/4u	2.081″	44.5	39.0	17.0	33.0
2′C‡	2/7m	1/4u	2.081″	45.0	35.5	16.0	31.0
2′C†	1/4m	2/7u	2.081″	43.0	37.5	17.5	27.5
1′C†	2/7m	1/4u	1.237″	46.0	35.5	37.0	2.0
1′C‡	2/7m	1/4u	1.237″	46.5	36.0	37.0	12.5
1′C†	1/4m	2/7u	1.237″	46.0	35.0	36.0	15.5
1/2′C†	2/7m	1/4u	.759″	38.0	22.5	29.5	24.0
1/2′C†	2/7m	1/4u	.736″	39.0	26.5	27.0	29.0
1/2′C‡	2/7m	1/4u	.759″	41.0	25.5	31.0	24.0
1/2′C†	1/4m	2/7u	.759″	37.0	25.5	25.5	28.0
1/4′C†	2/7m	1/4u	.478″	42.0	23.0	20.0	0.0
1/4′C†	2/7m	1/4u	.438″	42.0	33.5	21.0	8.0
1/4′C‡	2/7m	1/4u	.478″	44.0	27.0	23.0	0.0
1/4′C†	1/4m	2/7u	.478″	43.0	33.0	23.0	6.0
1/8′C†	2/7m	1/4u	.308″	41.0	3.0	0.0	0.0
1/8′C†	2/7m	1/4u	.260″	41.0	3.0	0.0	0.0
1/8′C‡	2/7m	1/4u	.308″	41.5	6.0	0.0	0.0
1/8′C†	1/4m	2/7u	.308″	42.0	0.0	0.0	0.0

*Zinc; †Spotted-metal; ‡Common-metal.

The two sets of Ellerhorst data indicate a negative correlation of pipe area and harmonic content of flue pipe tone. Such is also the commonly observed fact, but the indicated distribution of partial intensities should not be allowed to invite generalized deductions, however tentative. The data, as they stand, show: (1) open pipes of 4′ pitch having large areas tend to produce sounds in which the second harmonic is of greater amplitude than that of the first harmonic; (2) 4′C Diapason pipes, unless extremely large in area exhibit a greater amplitude of the first harmonic than of the second harmonic; (3) 4′C string pipes have an amplitude of the first harmonic which is greater than that of the fundamental and greater than the amplitude of the second harmonic; (4) the spectra of the single covered pipe shows the absence of the second and fourth partials.

The spectrum of the Cello organ pipe given by Fletcher is in conflict with the Ellerhorst analyses. While the peculiar design and voicing of a single pipe may give a tone quality and therefore a sound analysis which differs widely from the norm, it must be said that this spectrum tends to confirm Dr. Boner's observations. It is of interest to note that the 4′C piano sound has a much higher amplitude of the first harmonic relative to the second harmonic than the 1′C piano sound.

The Diapason pipes submitted by us to Prof. Hunt for analyses were not all built on the same design line, nor were the mouth-widths and mouth-heights of the same relative proportions. Some of the pipes were made of common metal and some of spotted metal. There were no unusual preparations such as careful equalization of pressure in the foot and consequently the pipes were not all equally loud, although pipes producing the same frequency were practically equally loud. The voicer was instructed to regulate and voice the pipes in his accustomed manner, except that the mouth-heights were prescribed. It can be seen why pipes of

the same pitch would be of approximately equal loudness and quality, even if the cross-sectional area, material, mouth-height and mouth-width varied, for without specific instructions to the contrary the voicer would, almost involuntarily, achieve similarity of voice.

It will be understood that the nature of the experiment aimed at information which by its very nature precluded carefully controlled conditions and precise methods of treatment. In so far as this was true, the validity of the analyses was, at least, partially infringed. Nevertheless, since there were C pipes ranging from 8′ to 1/8′, there are here data for a comparison of sound analyses of pipes of a variety of frequencies.

Without attempting anything like a complete discussion of the meaning of these data it may be noted that only the 1′C and the 1/2′C pipes show intensities of the third partials which are greater than the intensities of the respective second partials. The third partials of the three 2′C pipes were much weaker than the respective second partials. This fact deserves emphasis because the data published by Dr. Boner in T.A.O. are based on sound analyses of 2′C pipes. Nevertheless the data of sound analyses here presented are incomplete and inconclusive and at best support only a doubt of the accuracy of Dr. Boner's studies.

■

History of the Console

By Dr. HOMER D. BLANCHARD

Corrections & Additions: Article 3

PREFATORY NOTE: Each correction or addition by Dr. Blanchard is herein prefaced by the T.A.O. issue, page, column, and paragraph in Mr. Welliver's original history. Figures within parentheses refer to Dr. Blanchard's bibliography, August 1941 page 238.—ED.

August 1940, 236-2-3: Judging from the writings of Flade and others, sliders or some other form of stop-control must have been in use earlier than the sixteenth century or why had stop names developed so richly by that time? Klotz (12-p.96) puts the division into registers in the first half of the fourteenth century and cites such names as Prinzipal, Oktave, Quinte, Mixtur, Scharf, Zimbel, Krummhorn, Zink, Dulzian, Quintadena. So much interest would not have been devoted even in those early times to the development of characteristic and solo registers if their individuality were only to be lost in the fixed ensemble. The presence of the reeds points to more than a fixed Diapason chorus. Schlick in 1511 speaks familiarly of various registers. He also speaks frequently of making stops drawable separately:

"It is not good to make many registers, especially those which sound rather like one another, but one should work to make those that sound differently from one another and can be recognized. One may give the ear much pleasure with eight or nine good registers, if they be drawn together rightly and are changed one after another . . . It is good that the registers in manual and pedal each and every one be drawable separately . . . It is also good that all registers be drawable separately so that the organist can have stops of same pitch sound one after the other, as he or anyone else desires."

I translate Schlick's word ABZIEHEN here as drawable or to draw, while it actually means to put off a stop; the effect is certainly the same. Schlick speaks of this matter as though it were not always the case that organs had drawable stops, but he does not speak of it at any time as something so different as to be rare.

Do., 236-2-5: "As the bass pipes became larger, the bass keys had to be correspondingly enlarged. Thus the keyboard was strictly limited in its useful range. Since this invention [rollerboard] allowed the lateral transmission of a vertical motion at any distance, the size of the keys could be considerably reduced." Compare this with 236-2-1 above. If it required a very large key to open the pallet valve before the introduction of the rollerboard, there is no reason to believe that the introduction of more friction-producing mechanism between the key and the valve would have necessarily reduced the size of the key. This ought to imply that the key-size either had been or could have been reduced to almost modern and moderate size, as far as the work it had to do was concerned, before the invention of the rollerboard.

Do., 237-2-2: "The first clavier [of the Halberstadt organ] was the Descant keyboard and controlled the front row of the Diapason as well as its Mixture." Praetorius (18-p.98) says it was the uppermost keyboard and that it controlled the front Praestants and the Hindersatz. It is not accurate to call the Hindersatz the mixture of the Diapason. By the fifteenth century organs often consisted of superimposed octave and fifth-sounding ranks. Since the 8′ and 4′ ranks most nearly corresponded to the pitch level of the human voice it was natural that in many instances only the 8′ (or 4′) rank, standing at the front of the main chest, was made playable separately. This rank was called Vordersatz from its position. (SATZ, from SAZ, place where something sits or is set.) All other ranks of pipes on the chest that were of higher pitch than the Vordersatz were made playable together, often under one stopknob, and since they stood behind the Vordersatz on the chest were called Hintersatz or Nachsatz. Later it became the style to have a Principal 8′ or 4′ in the organ-front and to treat the Hintersatz as a big Mixture, often called Grossmixtur. But when the characteristic organ Mixture with its high-pitched ranks and repeats or breaks came into being along side of the already existing Grossmixtur, the term Mixture was used to identify it, while Hintersatz or Grobe Mixtur continued to describe the other ranks drawable together under one stopknob. GROB (Gross) here signifies grave pitch in contradistinction to the high pitch of the Mixture. At a later date Grossmixtur simply meant a Mixture of many ranks.

Do., 237-2-3: "Our writer in Grove's believes that these keys were thrust down by the left hand, by pressure from the shoulder, like handles, the spaces on each side being left for the fingers and thumb to pass through." Praetorius does not admit this for he says (18-p.99): "And whether, to be sure, it was pressed with the hands, or, as some opine, with the knees, it was nevertheless used instead of the Pedal for the Principal or largest bass pipes which stood in the side-towers."

Do., 237-2-3: "Audsley gives . . . The absence of B♭ from this manual is curious. . ." According to my copy of Praetorius (1619) the A♯ is given (p.99). Praetorius doesn't mark the flats.

Do., 237-2-4: "The pedals were of the same gauge as the lowest manual clavier to which it was attached by cords. Hence, the compass of the pedal clavier was similar to that of the third manual." Praetorius doesn't agree, for he says that the pedal clavier lacked the A♯ which the lowest clavier had (see above) and refers to his own famous drawings of the keyboards as further proof. He errs in this, since his drawings in the Sciographia XXV show the two keyboards in question as having no top A♯. His text, however, is quite clear in giving the A♯ to the manual and not to the pedal and in explicitly mentioning the distinction, and I prefer to trust the text.

September 1940, 271-1-2: "The records of Portativs and Positivs date back as far as the twelfth century, at which time . . . it was in these instruments that the principle of the keyboard was revived." Hickmann (10-p.15) says that the first medieval Portativ dates from the twelfth century but indicates a long line of similar small organs, whether Portativs or Positivs, going clear back to the time of the hydraulus.

Do., 271-1-2: "The key-mechanism employed in these

early organs was entirely different from that of the hydraulus, for in its earliest form it consisted of little buttons or pins, each passing through a closely-fitting hole and pressing open a hinged valve placed immediately beneath, which allowed the air to enter from the bellows into a channel leading to the pipe." Hickmann mentions the STABTASTE (stick, staff, or bar-key) in detail before he mentions the also common button-key which Mr. Welliver describes. Hickmann traces the medieval Portativ as far back as the twelfth century but says that the earliest one about whose keyboard anything can be learned belongs in the thirteenth century. A variation on this key is the kind Praetorius shows with a widened end to provide a sort of thumb-rest. Hickmann does however admit that the STABTASTE occurs at the same time as the other forms. The significance is that in this form of instrument the slider-key had disappeared already by the thirteenth century.

Do., 272-2-4: "The illustration of a Positiv from Felix Raugel's Les Organistes is by Hans Beham. . . The most interesting feature is the fact that to it are attached rather large pedals. . . This is the only example of such an arrangement we have found recorded either by picture or word." The frontispiece to Schlick's book (21) of 1511 shows a good sized Positiv with pedals.

Do., 273-1-3: "The origin of the name Regal has called forth many suggested solutions." Mahrenholz, in the most complete and authoritative work (17) on the history of organ stops thus far written, says: "It seems to me to be safer . . . to take the expression Regal back to the Latin rega, or under certain circumstances to rigabellum in the meaning of row, rank, tier, so that Regal then would mean about the same as row of tongues or reeds, corresponding to the old Regal form, which always had only one register, rank, or row."

(*To be continued*)

■

Three-Way Combons

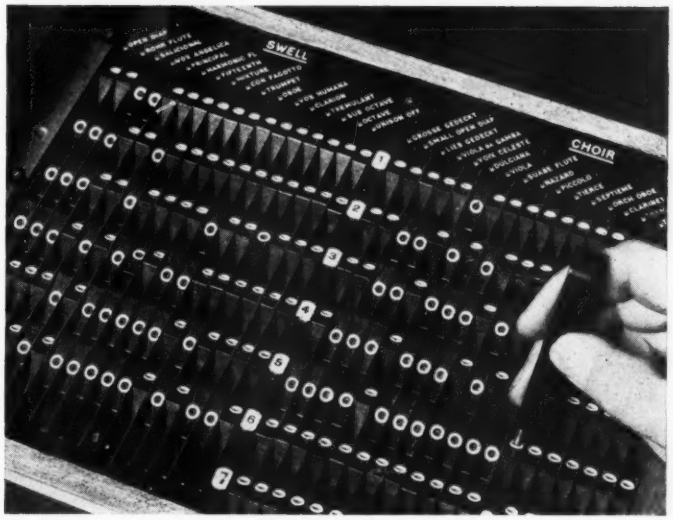
Developed by J. W. Walker & Sons Ltd., Ruislip, England

• Many organists have long wanted a system of combons that would work three ways: put a stop on, put it off, or leave it alone. By courtesy of Reginald H. Walker these pages herewith record the invention of A. H. Symondson, patented in 1938 and first used in the Walker organ in the Church of King Charles the Martyr, Tunbridge Wells, 1938. The accompanying photo shows the setting-device in the Walker console installed in 1939 in the Catholic Apostolic Church, Gordon Square, London.

Setting a combon is done by moving switches placed in sliding drawers under the stopjambs. The photo shows the drawer under the right jamb, setting Swell and Choir combons. There are six Swell combons, seven Choir; seventeen stops and couplers in the Swell, nineteen in the choir. The number of the combon is shown in the row of figures running down the center of the drawer; the names of the stops and couplers (in this instance, the one-section couplers only) are shown across the outer edge of the drawer. A pin on the end of a stick, shown in the hand, assists in moving the switch exactly to the position wanted.

Tilting the switch away from the performer puts that stop off the combon, keeping it in central upright position puts the stop in neutral so that the combon does not interfere with the position of the stop in the console, and tilting it toward the performer puts it on the combon. The normal combon either puts a stop on or off, irrespective of how the stops in the console are set by hand at the moment; the Walker three-way system adds a combon neutrality: the combon lets a stop severely alone.

The reader will notice stops set in all three positions on Swell combon No. 4; the seventh stop in from the left is on the combon, the eighth is neutral, and the ninth is off. It is easiest to move these switches to either extreme, away from or toward the organist, perhaps requiring greater care to put them in the central and neutral position; since most of the stops will be either on or off, with few of them neutral, the Walker system works with maximum efficiency.



THREE-WAY COMBON SETTING

The Walker system of setting the three-way combons so that stops may be put on, taken off, or left undisturbed.

"Such a system," says Mr. Walker, "is not only extremely simple and inexpensive, but is also very compact." If much money can be saved by this system, compared to that prevailing normally in America, it would seem highly desirable to change our present system and have, say, six of our present combons for each division and for full organ, supplemented by a dozen combons adjustable by the Walker three-way drawer-system. It would not only make registration more versatile but would save money nowadays badly needed for more pipes.

Locking the combination is merely a simple matter of putting a lock on the drawers.

■

On Music as it Should Be

• I am in complete agreement with the feeling that one of the essential requirements of organ music should be that it be pleasant to listen to; and that many recent publications for the organ fall rather unpleasantly on the ear, to say the least. I am, moreover, delighted to note some championship of music, both old and new, in which flowing contrapuntal lines are used. It might be added that a great deal of modern choral music shows woeful inadequacies in this respect.—RICHARD T. GORE.

Orgiano—Another Electrotone

• The Central Commercial Co., Chicago, late in July demonstrated its new invention, the Orgiano, at the New York convention of the National Association of Music Merchants. Vibrations are manufactured into tone on one of the principles of electronics and the whole machine is intended to be "attached or built in to any standard piano." Evidently the loudspeaker of the radio is to be used for the Orgiano, or a loudspeaker of its own can be supplied. "All the tones from the soft notes of the birds in the forest to the sound and fury of the raging storm can be reproduced," says the announcement. Patent numbers are 2,250,065 and 2,250,066, with other patents pending. The machine evidently merely adds a sustained-tone effect to the piano keyboard without in any way influencing the piano tone, though from the appearance of the final result there does not seem to be any way of altering the quality of the sustained tone. In the same sentence are mentioned home, church, auditorium, theater, dance-hall, night-club, restaurant. Unlike Hammond's Solovox, no supplementary keys are added to the piano with the Orgiano.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

History & Science

READING the current contributions of Dr. Homer D. Blanchard on the history of the console, they impress me as a most valuable set of documents. The ideal in most activities is not to have one man as dictator but to have all other men cooperate in any given work. Thus Mr. Welliver started it and Dr. Blanchard helps along with indefatigable researches.

The history of the organ has never yet been completely recorded in any one volume. Mr. Welliver's bibliography covered thirty-four sources; Dr. Blanchard's adds twenty-eight more. Thus T.A.O. readers get the benefit of careful research through sixty-two sources, a great many of them in foreign languages.

We like to get the spelling exactly correct, though it would hardly be wise to spend too much effort on that. Errors in spelling are usually due not to an author but to his original source, or his typist, or to the rather complicated and trying business of proof-reading. Ever try proof-reading? I think good proof-readers are born, not made.

What a pleasure this T.A.O. job is when we have men willing to spend so much effort for the sake of the thing T.A.O. is working for. Mr. Welliver produced his work as a thesis, if my memory is right; Dr. Blanchard produced his for the sake of having the record as nearly correct as possible for the benefit of T.A.O.'s family and posterity. Let's all sing the Doxology. And, again, if any readers can spot errors or add details, we urge them to do it.

—t.s.b.—

When a true scientist investigates something and then talks about it, he is extremely cautious; consequently the layman has difficulty in getting the most out of it. Dr. Boner has gone into organ-tone analysis more expertly than has ever been done before. Because his equipment is superior to that ever before available, the results are sometimes quite surprising. But they do not upset the scientist. He remains the careful, cautious investigator. He does not say there is some best pressure for a given type of tone, even if his investigations furnish strong evidence to believe there is; he won't go further than to say it is possible that there is.

When I asked him a simple question to which any experienced organbuilder would have immediately given a positive answer, Dr. Boner would go no further than to say such had been taken for granted but the point had not yet been subjected to critical scientific test and he did not know. Like the good old days when all others would have answered emphatically, Certainly the world is flat; but that one lone investigator was more careful and would answer only that it was believed the world was flat but it had not yet been proved.

Mr. Brungardt of the Estey office confers a favor on the organ world by his discussion in these pages. He not only shows courage but also the wholesome attitude of the enquiring mind. And that is always the right attitude—for any man capable of adopting it. It's the thing I've had in mind in recent years when I've said faith is the worst thing in the world for humanity; it is always more creditable to doubt, to question, to investigate. A flock of sheep is said to have such faith in the leader that the whole crowd will rush along wherever the leader goes, but not so with mankind. What a pity the whole herd of German citizenry didn't more searchingly doubt and investigate before it followed its present leadership with such blind faith.

It is heartening to have Mr. Brungardt's excellent confirmation of the superiority of Dr. Boner's apparatus. Neither the Hertz Institute in Germany nor Harvard University in America had sufficiently advanced apparatus to show, much less accurately measure, some of the fourth partials we must take for granted as being present in the tones they were attempting to analyze. And in the case of Prof. Hunt's Harvard equipment, he could not even detect the presence of the second partial in the 1/8′-C, which is merely c^5 or the top pipe in an 8′ 73-note rank; anybody who knows anything about the excellence of Estey workmanship knows that Estey pipework is vastly richer than a single partial.

The data given in Fletcher's book are evidently superior to both Harvard and Hertz, as a glance will show. As Dr. Boner has said, it's more difficult to analyze the tone of the piano, violin, clarinet, voice, than it is to analyze organ tone; the former cannot be sustained long enough, while organ tone stays as long as the scientist wants it. He can therefore analyze it exactly. Accordingly, Fletcher shows rather suspicious results on the vanishing-tone instruments but when he comes to the sustained tones of the organ he gives something entirely different, and relatively closer to the results achieved by Dr. Boner; take another look at Fletcher's tables for the Trombone and Cello of the organ as compared to the vanishing-tone instruments. While the apparatus used in the Hertz and Harvard laboratories shout their defects from the housetops, Fletcher's equipment inspires respect.

Perhaps some readers might want to know how Dr. Boner got himself publicly into organ-tone analysis. When the Federal Trade Commission undertook to investigate whether an electrotone could faithfully reproduce organ music, the Wicks Organ Co. took the lead in following up the idea of presenting to the Commission a scientific analysis of organ tone as compared to a similar analysis of the product of the electrotone. The obvious thing to do was to consult acoustical experts in order to find the best man with the best equipment. Of course the scientists whose names and instruments were then best known in the world of acoustics were consulted, and it was they who pointed to Dr. Boner as the scientist with the best equipment of all. Quite a tribute to Dr. Boner and his equipment. I believe the rest of it is already known to our readers. Mr. Brungardt quotes the famous Winfred Ellerhorst working in Germany, who was content to stop at the fourth partial; as the charts in our August 1941 magazine show, Dr. Boner's instruments and enquiring mind carry him much beyond that; in fact even the electrotone goes considerably above the fourth partial.

We formerly thought about fundamental tone and upper-partials. Scientific analysis proves that we've been rather faulty in that. The tone we hear is not a fundamental plus upper-partials; it's a combination of many harmonics, with the fundamental quite often relatively unimportant. Sur-

prising? Take another look at the incontrovertible evidence in the charts of our August issue.

Who actually dragged Dr. Boner out of his peaceful seclusion? My memory is not ideal, but I think Senator Richards may have talked it over with me on our way down to Washington to meet Col. Chantland who represented the Federal Trade Commission in handling the Hammond electrotone trial. I admit I was afraid of the idea and emphatically opposed. At any rate I'm rather positive that the first to mention a scientific analysis was Col. Chantland himself who asked us if there was not some scientific instrument that would analyze tone and report exactly whether or not a claimed imitation was faithfully imitating a given tone. I kept as silent as possible but Senator Richards jumped to the chance, began that search for the best scientist with the best equipment, and finally landed at Dr. Boner's door. From there on the Wicks Organ Co. took up the trail and saw to it that Dr. Boner and his superb scientific equipment and mind were to be available at the trial.

The Wicks organization furnished the needed organ machinery and pipes, transported them to Chicago, and the comparison went merrily onward. An organ Viole d'Orchestre, by Dr. Boner's apparatus, showed thirty partials—and there were more, but he stopped because he was tired and already had enough; the imitation of it showed thirteen with an emphatic stop, there were no more. On a Diapason chorus Dr. Boner's equipment carried him on up to the forty-eighth partial.

Ever hear the forty-eighth partial of 8′-CC? If you have a 73-note chest, hold down bottom-C of any 8′ rank having 73 pipes; that's your fundamental. Now put the unison off and the 4′ coupler on and play top-G; that's the forty-eighth partial of the note you heard before. Since most normal music centers on the keyboard, the forty-eighth partials effective in most music will be about three octaves higher than the top-G just heard. That should give it in the neighborhood of 25,088 vibrations. Maybe your pet poodle might hear it but you wouldn't.—T.S.B.

■

The Rumson Case of Grille & Pipes

Designed by GUSTAV F. DOHRING

Eastern representative of Hillgreen, Lane & Co., Alliance, Ohio

• An unusually attractive grille in combination with pipes is in the Mary Owen Borden memorial case for the Hillgreen-Lane organ in the church of St. George's-by-the-River, Rumson, N.J., shown as our cover-plate this month. The organ is a 3-50 Hillgreen-Lane designed, installed, finished by Mr. Dohring, and dedicated April 7, 1932; stoplist and photos of console, original case, building, and organist (J. Stanley Farrar) will be found in June 1932 T.A.O.

The story of the present grille & pipe case begins with a man with an artistic soul, as well as wealth. Bertram H. Borden, now senior warden of St. George's, installed in 1934 a 25-bell carillon as a memorial to his wife, the late Mary Owen Borden; and in order to provide access to the carillon a stairway had to be built directly up through the organ, which in turn necessitated some other structural work that ultimately interfered with the organ-tone to such extent that Mr. Borden was appealed to, and immediately authorized the changes Mr. Dohring considered desirable.

The original case was entirely of pipes, the central section constituting the thirteen bottom pipes of the 8′ Great Diapason, with two side towers of dummies. Mr. Dohring's new plan was to remove these Diapason pipes from the case, place them within the organ proper, and install a grille in the central section they formerly occupied. Our cover-plate shows the results. Not shown in our cover-plate but shown in the other illustration here is a section of grille-work above the case, part of Mr. Dohring's design to increase the outlet for tone. The pipes in the cover-plate are the original dummies, retained in the same position as before. Behind all grille-work is an open-mesh rayon or 'radio cloth' providing maximum freedom of tone.

THE RUMSON CASE

Mary Owen Borden memorial case for Hillgreen-Lane organ in St. George's Church, Rumson, N.J., designed by Gustav F. Dohring.

While the grille-work at the top of the tone-opening, shown in the supplementary plate but not in the cover-plate, is of ordinary design, the main central grille shown in the cover-plate is a thing of beauty. It was designed by Mr. Dohring and manufactured by the DeLong Furniture Co.; material is oak. The pattern of the carved oak pieces that crown the central grille will be difficult to appreciate because of the confused background, but since Rumson is a seashore town Mr. Dohring has woven an intricate design symbolic of the shore—reeds, gulls. fish.

For a large organ nothing can replace a finely-designed and distinctive case entirely of pipes, but since it is virtually impossible to design a commanding pipe-case for a small organ, T.A.O. presents this combination of grille & pipes as worthy of admiration and the most distinctive and artistic yet brought forward. The text carved into the grille-work just below the intricate crown reads, 'O come let us sing unto the Lord.'

■

AsCap and Church Broadcasting

• Dr. Charles A. Sheldon of the First Presbyterian, Atlanta, Ga., answers T.A.O.'s request for information. The First Presbyterian has broadcast its 11:00 o'clock service regularly over WSB, 50,000 watts, for many years, completing its twentieth year of broadcasts last March. Dr. Sheldon was "the first musician to sound a note on the air in Dixie." Says Dr. Sheldon: "We have never paid out one cent for this service. The station made a covenant with the church for this 11:00 A.M. service, at a time when we were criticized by other churches for doing it, that the radio would stay with us as long as the pulpit did not go into controversial subjects or

denominational topics and the music remained purely ecclesiastical in its nature. We have both lived up to this standard and the relation has been most cordial. Since the first of the year I have not used any AsCap music at all. It has been a trial—only four publishers. For Palm Sunday and Easter I had to compose the entire services and photostat copies for the choir." Though Dr. Sheldon does not specifically say so, he implies that the station, not the church, provides the wire connection between church & station and that therefore this answers the question of our correspondent on August page 247, pointing to this instance in which a radio station broadcasts a church service without charge to the church, as a service to its listening audience.

■

Tribute to John H. Wick

By one who knew him personally

• The passing of John Henry Wick, as already reported in these pages (August page 250) has brought a distinct loss to organbuilding. Mr. Wick, head of the creative and experimental laboratories of The Wicks Company, and son of its founder, John F. Wick, was in his late twenties and had already developed, to an amazing degree, a far-in-advance insight into new and unthought-of steps in organbuilding.

JOHN H. WICK
June 23, 1912 - July 4, 1941

The writer had occasion recently to collaborate with John Wick in the designing of a new small organ with detached console, and was greatly impressed with his unusually quick grasp of each situation and his amazing aptitude for progressive thoughts in new phases of organ work.

His extensive research work in connection with voicing, pipe construction, scales, and the effect which metals have upon the tone of pipes, was a vital part of his activities in the field. In all of this, the sparkling enthusiasm shown for his chosen profession, the creating of fine organs, was a contagious quality which affected all his coworkers.

A worthy gentleman expresses the thought that although John Wick has passed on, his work in tangible organs in churches throughout the country will live for many years to come. This fine tribute is indicative of the love and esteem held for Mr. Wick, an intelligent, affable young gentleman of keen artistic caliber, a man who will hold a permanent place of affection and admiration in the hearts of all who knew him.

Recitals in South Africa

Played by John Connell, Johannesburg

• Though the war has influenced music activities to the extent of providing special concerts for fund-raising campaigns and for army camps, the general music program has gone on about as usual. The annual music festival drew excellent attendance. A new venture was two series of twenty-minute broadcasts each Thursday morning, developed by Mr. Connell and a committee of school-teachers, the first aimed at the development of ensemble singing, the second at ensemble instrumental music.

Two series of organ recitals were given by Mr. Connell, one series of fifteen-minute programs broadcast from City Hall, another series of half-hour programs played in the church; both were part of the general cultural schedule, though the shorter programs were aimed at a wider audience. An assisting soloist, usually a vocalist, participated in the church programs.

QUARTER-HOUR PROGRAMS

*Guilmant, Son.5: Scherzo
Hollins, Song of Sunshine
Ketelbey, Sanctuary of the Heart
Purcell, Trumpet Melody
*Handel, Largo
C.-Taylor, Valse Reine
Wheeldon, Minster Bells
Scott, Vesperale
*Beethoven, Minuet G
Hollins, Evening Rest
Connell, Two American Airs
Handel, Scipio March
*Pierne, Serenade
Marie, La Cinquantaine
Connell, Louden Sabbath Morn
Hollins, Triumphal March
*Wolstenholme, Question; Answer.
Jarnefelt, Praeludium
Welsh, Men of Harlech
*Guilmant, Prayer & Cradle Song
Wolstenholme, Canzona Bf
Minuet & Trio
*Schubert, Ave Maria
Bairstow, Scherzo Af
Lemare, Marche Heroique

HALF-HOUR PROGRAMS

*Bach, Toccata & Fugue Dm
Widor, 4: Andante Cantabile
Franck, Chorale Am*
Wolstenholme, Finale Bf
*Peace, Sonata da Camera
Lemare, Andantino Df No. 2
Bach, Prelude & Fugue D*
*Messerer, Rapsodie Provencale
Widor, 4: Andante Cantabile
Ireland, Villanella
Hollins, Concert Overture C*
*Mendelssohn, Sonata 2
Lemare, Romance Df
Bonnet, Romance sans Paroles*
Dubois, Fiat Lux
*Faulkes, Air & Variations D
Hollins, Meditation
Johnson, Pavane A
Hollins, Postlude D*
*Boellmann, Suite Gothique
Lemare, Romance Df
Whitlock, Fanfare*
*Guilmant, Sonata 5
Ketelbey, Sanctuary of the Heart
Merkel, Adagio E

▫

CAPE GIRARDEAU, MO.
TRINITY LUTHERAN
M. P. Moller Inc.

Organist, A. H. Stellhorn
Dedicated, Oct. 20, 1940.
Recitalist, George L. Scott
V-16. R-17. S-35. B-17. P-1236.

PEDAL 4″: V-1. R-1. S-6.
16 *Diapason* (G)
BOURDON 44w
Lieblichgedeckt (S)
8 *Bourdon*
Liebelichgedeckt (S)
16 *Trumpet* (S)

GREAT 4″: V-3. R-4. S-8.
EXPRESSIVE (with Choir)
8 DIAPASON 85m16′
Flute h (C)
Gemshorn (C)
Dulciana (C)
4 OCTAVE 73m
Flute h (C)
II GRAVE MIXTURE 122m
12-15
8 CHIMES A-f² 21

SWELL 4″: V-6. R-6. S-10.
16 *Lieblichgedeckt*
8 DIAPASON 73m
LIEBLICH. 97sw16′
SALICIONAL 73m
VOIX CELESTE tc 61m
4 *Lieblichgedeckt*
2 2/3 *Lieblichgedeckt*
2 *Lieblichgedeckt*
8 TRUMPET 6″ 85r16′
OBOE 73r
Tremulant

CHOIR 4″: V-6. R-6. S-11.
8 GEIGENPRIN. 73m
FLUTE h 85m
GEMSHORN 1/3t 73m
DULCIANA 85m
UNDA MARIS tc 61m
4 *Flute* h
Dulciana
2 2/3 *Dulciana*
2 *Dulciana*
8 CLARINET 73r
Chimes (G)
Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Combons 21: P-4. G-4. S-4. C-4.
Tutti-5.
Crescendos 3: GC. S. Register.
Reversibles 2: G-P. Full-Organ.
Tutti Cancel.
Percussion: Deagan.
Blower: Kinetic.

Wicks' Newest Console

• What deserves to rank as the neatest and smallest console to date for residence and studio installations is pictured as our Frontispiece in this issue. It is a development by the Wicks Organ Co. All dimensions are full professional standard.

Notice the solid music-rack, the attractive open framework supporting the manuals, and the unobtrusive leftward extension necessary to properly locate the manuals over the pedal clavier. Undoubtedly the individual purchaser could easily persuade the builder to eliminate that leftward curve, making a flat-top extension to hold music, metronome, clock, or flower vase for ornamental purpose, and substitute a plateglass or transparent plastic music-rack for the solid wood, thus still further progressing in the ultramodern manner. It's a good step in advance to have such a console as this, attractive to the eye and consuming so little space that even an apartment-dweller can now house an organ.

Injunction Won by A.G.M.A.

• Court of Appeals, Albany, N.Y., July 29 granted the American Guild of Musical Artists an injunction restraining the A.F.L. group of musicians, Petrillo's crowd, from forcing jurisdiction on them. Temporarily at least the A.G.M.A. are thereby free Americans.

New Record-Player

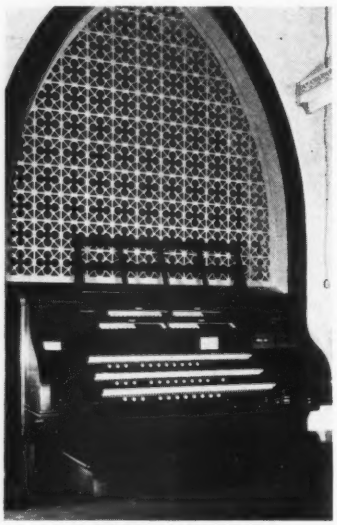
• RCA-Victor marketed last month a new type of phonograph record-player that automatically plays both sides of a record and can carry up to fifteen records for automatic playing without further attention. When the first disk drops into place a tone-arm lowers on its top surface and reproduces the music; when that has been completed, the arm is removed, the turntable reverses its direction, and another tone-arm underneath the disk plays the under side. When the last record in the stack has been played, the machine automatically stops. A sapphire point is used instead of the usual needle and thus eliminates the unwelcome business of changing needles.

St. John's Cathedral, New York

• The next step toward the completion of America's grandest monument to religion was taken late in July when the wall between the nave and the crossing was removed. Originally the sanctuary and crossing were used for services pending such time as work on the nave could be seriously undertaken by virtue of provision of the needed millions of dollars. Two years ago the nave was sufficiently advanced so that the services were transferred from the sanctuary & crossing, into the nave, while the crossing became the scene of renewed building operations. During this period a part of the organ was transferred from the choir to the nave. The concrete partition which originally served as the west wall of the crossing, recently as the east wall of the nave, has now been removed, and in November it is planned to hold services in the complete sanctuary-crossing-nave —marking the virtual beginning of religious life in the great Cathedral. Norman Coke-Jephcott is organist of the Cathedral and directs the music of the boychoir with the aid of an unusually elaborate and complete choir-school equipment.

CHRIST CHURCH, TUSCALOOSA
Organ is housed behind the grille, console outside the chancel, opposite side.

TUSCALOOSA, ALA.
CHRIST CHURCH
Austin Organs Inc.
Completed, Spring of 1941
Organist, Byron Arnold
V-23. R-25. S-33. B-9. P-1789.
PEDAL 5″: V-0. R-0. S-8.
16 *Diapason* (G)
Doppelfloete (G)
Gedeckt (S)
Geigen (G)
8 *Doppelfloete* (G)
4 *Doppelfloete* (G)
16 *Trumpet* (S)
8 *Trumpet* (S)
Bourdon-Chimes
GREAT 5″: V-7. R-9. S-8.
UNEXPRESSIVE
16 GEIGEN 73m
8 DIAPASON 85wm16′
4 DIAPASON 73m
III MIXTURE 183m
15-19-22
EXPRESSIVE (with Choir)
8 DOPPELFLOETE 85w16′
VIOLA D'AMORE 73m
4 FLAUTO DOLCE 73m
8 CHIMES pf
SWELL 5″: V-10. R-10. S-11.
16 GEDECKT 73wm
8 ENGLISH DIA. 73m
ST. FLUTE 73w
SALICIONAL 73m
VOIX CELESTE tc 61m
4 PRINCIPAL 73m
FLUTE h 73m
2 *Flute* h
8 TRUMPET 85r16′
OBOE HORN 73r
VOX HUMANA 61r
Tremulant
CHOIR 5″: V-6. R-6. S-6.
8 VIOLIN DIA. 73m
MELODIA 73w
DULCIANA 73m
VOX ANGELICA tc 61m
4 GEMSHORN 73m
8 CLARINET 73r
Tremulant
COUPLERS 24:
Ped.: G-8-4. S-8-4. C-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Crescendos 3: GC. S. Register.
The Great-Choir crescendo listed above operates only the shutters opening into the chancel; there is an additional Great-Choir shoe which opens another set of shutters throwing the tone into the choir-room on the other side of the organ, for processional and similar use.
Combons 36: GP-8. SP-8. CP-8. Tutti-12.
Control of Pedal Organ by manual combons is optional by an onoroff stoptongue.
Reversibles 2: G-P. Full-Organ.
Cancels 6: Tutti-Cancel, and individual canceler-bars over each of the five groups of stoptongues.
Bourdon-Chimes on the Pedal acts as a pedal-divider for the two stops named, playing the Bourdon from the lower notes of the clavier and the Chimes from the upper.
Blower: 3/4 h.p. Orgoblo.
The installation is unusual in that the console is not in the auditorium at all. The organ is housed behind a grille on the right side of the chancel, but because of the small chancel it was decided not to take room for the console where it should have been but to locate it in the sacristry back of the left wall of the chancel, cutting a window through the wall and installing a grille through which the organist sees the choir and complete chancel.



OUTSIDE, LOOKING IN
No room in Christ Church, Tuscaloosa, for the organist, but he can at least look in.

Christ Church is the second oldest Episcopal church in Alabama; it was organized Jan. 7, 1827, and the present edifice was first used in 1830. In 1875 remodeling and additions brought the structure to its present state, with no further changes other than those made to house the present organ.
Mr. Arnold is on the faculty of Alabama University and acts only as organist, John Caldwell, a former choir-boy, acting as choirmaster.

Moller Contracts

• The Philadelphia office of M. P. Moller Inc. reports the following contracts written for Pennsylvania cities during July and early August:
Bowers: Christ Reformed.
Leck Kill: St. John's Lutheran.
Molltown: Beckers St. Peter's.
Philadelphia: Union Methodist.
Reading: Olivet Presbyterian.
Wyncote: Calvary Presbyterian.
York: Westminster Presbyterian.
An Echo Organ is also being added to the 3m Moller now being installed in the new chapel of the Presbyterian Church, Bryn Mawr. H. M. Ridgely is manager of the Philadelphia Moller office.

Guilmant Organ School

• Examinations for the free scholarships in the School will be held Oct. 3 in New York; the 42nd year of this, America's oldest exclusively-organ School opens Oct. 7 under the direction of Willard Irving Nevins. Theory will be taught by Frank E. Ward and Viola Lang, organ by Mr. Nevins. This year choirmastership will be taught in classwork each week with the students constituting a choir to be put through the routine of rehearsal, tone drill, and all phases of choral technic and interpretation.

How to Teach Children Music

• is the title of a book to be issued Sept. 5 by Harper & Bros., 49 East 33rd St., New York. The author is Ethelyn L. Stinson, of the Child Research Clinic, Woods Schools, Langhorne, Pa. Says Miss Stinson, "Every child, regardless of age or talent, can learn to understand and enjoy music."

SERVICE PROGRAMS

Column closes the fifth day of each month. The aim is to show services by organists of nation-wide fame and services giving unusual materials.

CHRISTMAS MATERIALS

As usual we present in this issue our selection of Christmas services, choosing the most interesting programs available from last Christmas, varying the organists as much as possible from last year's list but including as many famous names as consistent and making no effort to avoid being accused of either prejudice or favoritism. Some fine programs have been discarded because of insufficient data; merely calling a carol traditional or old English is not sufficient identification for this column. Generally only carols and anthems are given here, trite titles are omitted as are also common numbers in universal use for the past fifty years, and the selections are taken from an organist's entire set of Christmas-season programs unless otherwise noted.
We take a forward step this year and use the following abbreviations for the benefit of those who use the wholesome idea of a service of carols of many nations; some of these are of course not nations but localities. The abbreviations are used only when the materials at hand make it possible.
A—American, Al—Alsatian, Au—Austrian.
B—Bohemian, Ba—Basque, Br—Brittany, Bu—Burgundian.
C—Corsican, Ca—Catalonian, Co—Cornish, Cz—Czech.
D—Danish.
E—English.
F—French.
G—German, Ga—Gascony, Gr—Greek.

ALEXANDER

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H—Haiti, Ho—Holland.
I—Indian, Ir—Irish, It—Italian.
L—Latin, La—Lapland, Li—Lithuania.
M—Mexican, Mo—Moravian.
N—Negro, No—Norwegian.
P—Poland, Po—Portugal.
R—Russian.
S—Swiss, Se—Serbian, Sl—Slovakian, Sp—Spanish, Sw—Swedish.
T—Tyrolese, Tu-Tuscany.
U—Ukrainian.
W—Welsh, Wa—Walloon.
Figures refer to centuries.

• STANLEY BAUGHMAN
*Westminster Presb., Grand Rapids
Complete Carol Service
Bach, In Dulci Jubilo
Silent Processional, Invocation.
While by my sheep, 17, ar.Jugst
Now Christmas day, Ir, ar.Whitehead
Deck the halls, W, ar.Erickson
Holly and ivy, ar.Boughton
Tres Magi di Gentibus, L, Lang
Carol of Children, R, ar.Gaul
Lullaby Jesus Dear, P, ar.Salama
Feast of holy kings, Sp, ar.Erickson
Congregational Hymn.
Carol of Bagpipers, It, ar.Gaul
Pat-a-pan, F, ar.Davis
Yuletide is here, Sw, ar.Davis
Crib Carol, Se, ar.Gaul
Offering.
Clokey, Le Prologue de Jesus (F)
Shepherds and Inn, M, ar.Gaul
Stars lead us on, I, ar.Gaul
Wasn't that a mighty day, N, ar.Work
Shepherds' Story, A, ar.Dickinson
Light of Bethlehem, Sl, ar.Mueller
Benediction.
Silent Night, Gruber
Mailly, Christmas Musette

• DR. CLARENCE DICKINSON
*Brick Presbyterian, New York
Complete Carol Service
Handel, Harp Aria
Schubert, Ave Maria
Hymn, Call to Worship, Prayer, Lord's Prayer.
O have ye heard, 16, ar.Dickinson
A Virgin unspotted, A, Billings
Congregational Carol.
From heaven high, 14, ar.Dickinson
Congregational Carol.
Shepherds on this hill, Gr, ar.Dickinson
In a stable mean, C, ar.Dickinson
Offering.
Godard, Cradle Song
Citzens of Chatres, F, ar.Dickinson
Jesu Thou dear Babe, H, ar.Dickinson
Nowell, A, ar.Dickinson
Prayer, Choral Amen.
O God of love, S, ar.Dickinson
Congregational Hymn, Benediction.

• CARL F. MUELLER
*Central Presb., Montclair, N. J.
Complete Candlelight Service
Daquin, Noel
Silent Night (from distance)
Candlelight Processional, Invocation.
Come Marie Elisabette, F, ar.Dickinson
Scripture, Hymn.
j. Glad Christmas bells, trad.
j. Thy little ones, trad.
God rest you merry, E, ar.Lefebvre
Still grows evening, B, ar.Dickinson
j. Gladly sing, Sl, ar.Kountz
Holly and ivy, Demuth
Christmas snows, Sw, ar.Gaul
Patapan, Bu, ar.Brockaway
Christ-Child's Lullaby, G, ar.Mueller
Hymn, Offering.
Paradis, Sicilienne (cello)
Three ships, E, Taylor
Tres Magi de Gentibus, L, Lang
Prayer, Benediction, Choral Amen, Recessional.
Silent Night (from distance)

• DONALD F. NIXDORF
*East Congregational, Grand Rapids
Candlelight Service
Bach-b, Break forth O beauteous
Clokey-j, Two Kings
ar.Cain-vh, Peter go ring dem bells
ar.Erickson-h, Catalonian Carol
Branscombe-j, Wreathe the holly
Dickinson-h, Shepherd's Story
m. ar.Black-h, March of Turenne
ar.Mueller-g, Blow winds
ar.Dickinson-h, Citizens of Chatres
j. ar.Krone-c, Birds and Christ-Child
Adam-h, O holy night

Service given twice, at 5:30 and 7:30. A string quartet played the prelude and offertory; Clokey was done with trumpet and trombone, the Catalonian "with finger cymbals, castanets, and tambourines." Two hymns were used for the processional; recessional was done "in silence."

• HUGH PORTER
*St. Nicholas Collegiate, New York
*Dethier-j, Christmas
Alleluia, Bach
Shepherds' Story, Dickinson
O holy night, Adam
Hallelujah Chorus, Handel
Guilmant, Son.1: Finale
**Organ & Violin prelude
In the Town, F, ar.Shaw
To Bethlehem, Williams
Sweet was the song, Attey
o-v. Schubert, Ave Maria
Masters in this hall, F, ar.Whitehead
When Christ was born, Friedell
When by my sheep, 17, ar.Jungst
Bach, Tidings of Joy

• CHARLES A. REBSTOCK
*Covenant Presb., Cleveland
Pergolesi, Gloria in Excelsis
Richards, Christmas Bells
Bach, Beside Thy cradle
Hageman, Christmas Eve
Clokey, Sometimes I rest me
Holst, Lullay my liking
ar.Black, Sw, Let carols ring
ar.Guenther, Tu, Over Bethlehem
ar.Kountz, Sl, Carol of Sheep Bells
ar.Black, F, Three Kings
Reger, G, Virgin's Slumber Song
Voris, A, When I view the Mother
ar.Gaul, Sw, Christmas Snows
ar.Black, F, With Candles Bright
Besly, F, Shepherds had an angel
Hagen, Mo, Morning Star
Humperdinck, Light of God

At 5:00 p.m. Dec. 24 there was a service in which the vocal music was entirely congregational hymns and the instrumental a combination of organ and harps, the latter playing Wagner's Evening Star Song, Mendelssohn's On Wings of Song, Schubert's Ave Maria, etc.

• G. DARLINGTON RICHARDS
*St. James, New York
Candlelight Carol Service
ar.Broughton-g, Holly and Ivy
Hall-h, Sleeping the Christ Child
ar.Gaul-g, Carol of Russia
Butcher-g, Virgin and Child
Adam-g, O holy night
ar.Nunn-b, Alsatian Noel
ar.Mueller-g, Blow winds O softly

Mackinnon-h, I hear along our street
Mackinnon-h, Sleeps Judea fair

Choir of 60 boys and men; service included an organ prelude of four numbers, and was given Dec. 24 at 4:15 and Dec. 29 at 8:00.

• ERNEST WHITE

St. Mary the Virgin, New York
Desderi, Today the King of heaven
Darke, Love came down
Darke, In the bleak mid-winter
Davies, The Blessed Birth
Palestrina, Today the Christ is born
ar.Carey, A Christmas Rose
ar.Davies, Holly and ivy
Warlock, Balulalow
Warlock, I saw a fair maiden
Warlow, Tyrley Tyrlow
Holst, A Babe is born
Holst, Now let us sing
Holst, Jesu of a maiden Thou
Holst, In Bethlehem

• DR. DAVID McK. WILLIAMS

St. Bartholomew's, New York
ar.Broughton, Holly and ivy
Donastia, Bethlehem of Judea
Praetorius, Morning star on high
Dunhill, Queen of heaven
Taylor, The Three Ships
Bortniansky, Cherubim Song
Williams, The Stork
Mackinnon, Carol of the Hearth
Lehman, No candle was there
Friedell, When Christ was born
Whitehead, The Magi
ar.Manney, Sleep little Dove

• MERL D. WILLIAMS, Director
J. K. Christensen, Organist
*Ascension Lutheran, Milwaukee
ar.Riedel-g, B, Angels and shepherds
ar.Riedel-g, B, Let all men sing
Lockwood, A, Lullaby for Christmas
Avery, A, City of our God
Praetorius-va, Lo how a Rose
ar.Marryott-ug, What Child is this
ar.Marryott-h, Ba, Companions all
j. Adam, O holy night
j. Gruber, Silent night
j. Roberts, Peace I leave with you
Williams-g, W, O pray for us
ar.Christiansen-va, Beautiful Savior
Leontovich-c, U, Carol of bells
ar.Butcher-o, Let all mortal flesh

Service was given three times, Dec. 1 at 4:15 and 8:15, Dec. 4 at 8:15. Last number was accompanied by organ, trumpets, bells, cymbals, and timpani; the others were unaccompanied and all were sung from memory.

ORGAN MUSIC

From several hundred Christmas programs in New York City churches we quote the following.

Candlyn, Divinum Mysterium
Daquin, Noel
Dethier-j, Christmas
Dickinson, Berceuse Df
Dubois, March of the Magi
Edmundson, Carpenter is Born
Foote, Christmas
Guilmant, Marche Religieuse
Handel, Hallelujah Chorus
Macfarlane, Evening Bells Cradle Song
Poister, Bohemian Carol
Yon-j, Gesu Bambino

The ones used most frequently were Dethier, Handel, and Yon. Bach choralpreludes were drawn upon liberally; readers will find proper English translations of the choralprelude titles in June 1938 T.A.O.; the prelude serves little purpose if its title is other than English. Much organ music with excellent Christmas title is none the less anything but Christmas music.

The Christmas organ pieces issued since last Christmas are:

Biggs-j, O Filii et Filiae
Hailing-h, The Christ Child

CHORAL MUSIC

Some of the new Christmas music receiving most favorable review last season is listed here:

Wm. A. Goldsworthy: "Bethlehem," in F, 12p., 6-part for combined adult and junior choirs, Gray, 16¢.

Gretchaninoff, ar.R.Bitgood: "See the Infant softly sleeping," in D, 2p., unison for junior choir, Gray, 10¢.

John Holler: "While shepherds watched," in G, 7p., unaccompanied, 3-part women's chorus, easy, Gray, 15¢.

G. Darlington Richards: "The friendly beasts," in Bf, 8p., 5-part, with bass and soprano solos, easy, Gray, 15¢.

Slovak, ar.R.Kounts: "Carol of the Sheep Bells," in G, 5p., easy, Galaxy, 10¢.

Swiss, ar.C.Dickinson: "O nightingale awake," in Bf, 2p., 2-part, easy, Gray, 10¢.

Trad., ar.F.Erickson: "The Christ Child's Visit," in G, 5p., 8-part, unaccompanied, easy, Galaxy, 15¢.

To Confer Mus.Doc. Degrees

• The School of Sacred Music of Union Theological Seminary, New York, of which Dr. Clarence Dickinson is director, has been authorized by the New York state legislature to confer the Mus.Doc. degree. Dr. Dickinson spent part of his summer in preparing details of the requirements for the new degree, and in supervising the installation of a new 4m Moller in the chapel of the School. In the early summer he opened the Grinnell College organ and gave a recital in Duke University where he and Mrs. Dickinson conducted courses in music & worship in connection with the Ministers' Graduate Summer School, dealing with Jewish liturgy, Eastern Orthodox liturgy, music of the early Christians, Psalms for musical settings, the integrated service, music as worship, hymns, etc., etc., most of which subjects were accompanied by music illustrations.

Richard Keys Biggs

• Such is the art of Mr. Biggs that a condition similar to that in the organlofts of the eminent organists of Paris pervails also for Mr. Biggs in Blessed Sacrament Church, Hollywood, where it is now almost a habit to have such requests for supplementary organ music after the last mass on Sundays that he is kept there often for well onto an hour of extra music. The organ is a 4-60 Casavant. Two of the numbers that have brought repeated requests are Liszt's Prelude & Fugue on Bach, and the Bach D-minor. Mr. Biggs has four organ numbers published and a dozen masses, forty motets, etc. While playing in New York prior to his move to Canada and thence to California, Mr. Biggs was one of the few organists to give recitals to paid-admission audiences in Town Hall, New York.

Dr. David McK. Williams

• was honored in a May 26 festival service in Shadyside Presbyterian, Pittsburgh, by the Western Penna. A.G.O. featuring four of his works for chorus; full program (all-American):

Piston, Chromatic Study on Bach
Sessions, Two Choralpreludes
Moore, Passacaglia
In the year that, Williams
Darest thou now, Williams
The King's Highway, Williams
Piper and Reed, Williams
Sowerby, Toccata

Frank Van Dusen

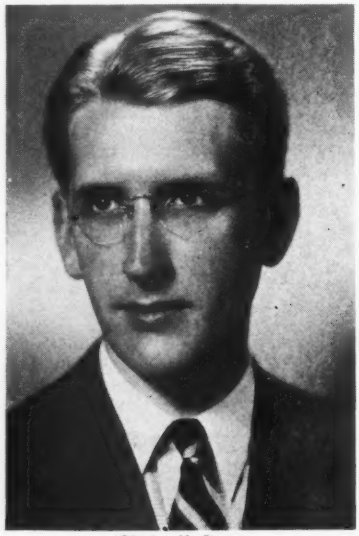
• gave three lectures for Loras College, Dubuque, July 14, 15, and 17, dealing with liturgical music, history of the organ, organ literature from the Palestrina era to Sowerby, and the organ as an accompanying instrument; examples were played on the organ by Dr. Edward Eigenschenk.

$5,000. Carnegie Grant

• The Carnegie Corporation, New York, gave $5,000. to Stadium Concerts Inc., New York, to improve the acoustics of the Lewisohn Stadium for the current summer.

Charles H. Finney

• of North Texas State Teachers College, Denton, has been appointed head of the music department of Friends University, Wichita, Kans., where he begins his new duties this month. Mr. Finney was born in Waynesboro, Penna., had his highschooling



Charles H. Finney

in Vineland, N.J., and graduated from Wheaton College with the A.B. in 1932. He earned his Mus.B. in Oberlin Conservatory in 1935, and his M.Mus. in the Eastman School of Music in 1939. Among his teachers were Laurel E. Yeamans in organ, Arthur Heacox in theory, and brief courses with Dr. Leo Sowerby and Healy Willan.

His first church postion was assistant organist in the First Presbyterian, Vineland, in 1927; after various appointments through his student days he became organist of Boulevard Presbyterian, Cleveland, in 1933; in 1935 he went to the Church of the Covenant, Erie, Pa.; in 1939 to Salem Evangelical, Rochester, N.Y.; and in 1940 joined the faculty of the Denton College from which he has now progressed to head the Friends University music faculty of sixteen teachers.

He married Anne Davidson in 1934 and they have three children. He occasionally sings tenor solos "when no one is looking" and has been a member of various choral groups. He took the summer courses of Westminster Choir College and the Riemenschneider-Smith Cleveland course, is listed in three Who's Whos, has given recitals in a dozen states, and to kill time collects stamps and makes home movies. With Mr. McIntire in Denton he gave a set of four American-composer programs last season, as noted in other columns.

Reginald Stewart to Peabody

• Peabody Conservatory, Baltimore, announces the appointment of Reginald Stewart, pianist and conductor, director, effective Sept. 1, succeeding Otto Ortmann who resigned because of differences with the trustees in matters of policy. Mr. Ortmann, born in Baltimore, studied in Peabody, and John Hopkins University, joined the Peabody faculty in 1913 and has been director since 1928; he has done considerable composing and has published two books on piano playing. Mr. Stewart was born in Edinburgh, Scotland, had his early music education there, including organ with his father, and then studied with Isidor Philipp, Mark Hambourg, Arthur Friedheim, etc., specializing in piano. In 1919 he moved to Canada where he became pianist of the Hambourg Trio, conductor of the Canadian Operatic Society, and director of music of Hart House, University of Toronto. He returned to England for his debut as concert pianist in London in 1925, and in 1930 again visited London, this time conducting the London Symphony. In Toronto he founded and conducted the Toronto Promenade Symphony concerts, said to have had the largest attendance-records of any such venure in Canada. In 1938 he made his New York debut as conductor. For a decade he taught piano and conducting in Toronto Conservatory. Mr. Stewart is Peabody's fourth director; first was Asger Hamerik (the Conservatory was founded in 1868), followed by Harold Randolph, Mr. Ortmann, and Mr. Stewart.

To Preserve Indian Music

• Mr. and Mrs. Hall Clovis have given the Smithsonian Institute, Washington, $30,000. to be used "to transcribe" the collection of recordings of American Indian music "to a permanent basis from which service copies can be made."

Richard Ellsasser

• this month celebrates his birthday (Sept. 14) and opens another season of concert engagements with a probably-unprecedented record of 96 engagements behind him and 15 concerts already booked for the coming season. His concert career began with an all-Bach recital in Trinity Cathedral, Cleveland, where he had been studying with Edwin Arthur Kraft; he had become a chorister in Mr. Kraft's boychoir in 1935, began organ study with him in 1936, and gave the all-Bach recital Feb. 21, 1937. He came to New York and began study with Winslow Cheney in June 1938. This summer he moved with his mother to New York City where he plans to reside.

A. G. O. Certificates

• were won by four Fellowship candidates and sixteen Associatship at this year's examinations.

Edith E. Sackett

• closed her junior-choir course in Bangor, Me., July 28 with a public service in which a choir of children who had been assembled as a laboratory choir, and who had had no previous training, sang Wesley's "Lead us heavenly Father," and Mrs. Charles Tuttle's trained juniors of Hammond Street Congregational sang Maunder's "O how amiable."

Music Critics to Award

• The New York Music Critics Circle was organized late in May by the music critics of newspapers and magazines publishing signed critiques of New York concerts, for the purpose of making three awards annually for the best orchestral work, chamber music, and dramatic music (including oratorios) composed by native or naturalized American citizens during the past twenty-five years and first performed in New York City during the year of the award.

Charles F. Boehm

• of Emanuel Lutheran, Corona, L.I., N.Y., was drafted in June and his church has given him leave of absence for the duration of his army service. J. H. Hadfield is acting as organist until Mr. Boehm returns. In the meantime Mr. Boehm is stationed at Fort Eustis, Va.; he has been appointed organist of the Lutheran Chapel of the Fort.

Ocean Grove Conference

• An intensive six-day conference on church music for organists, choristers, and the clergy was held in the Auditorium, Ocean Grove, N.J., beginning July 21, sponsored by the Ocean Grove Camp Meeting Association, with the music under the direction of Walter D. Eddowes, organist of Carmel Presbyterian, Edge Hill, Pa. Speakers and their subjects:

Nicholas Douty, Choral Problems and Their Solution, and Building Your Voice.

Mr. Eddowes, Platform Deportment, Congregational Singing, etc.

Harold W. Gilbert, Volunteer Choirs, dealing with all phases of organization, development, rehearsal, etc.

Dr. Rollo F. Maitland, Power Behind Musical Expression, Improvisation and Memorizing, and Modulation and Transposition.

Geoffrey O'Hara, "lectures and humorous presentations" on many phases of song-writing and community-singing.

G. Darlington Richards, "a complete course of instruction for directors of boys' and children's choirs."

How to buy an organ and what to buy, with all related phases of the subject, was dealt with by H. M. Ridgely representing M. P. Moller Inc. Incidentally, the Auditorium's Hope-Jones unit was conditioned for the conference by Earl J. Beach who gave a talk on electrotones.

The conference was open to the public, no registration fee; next year's date is set for the third week of July.

C. O. D. Orders

• Do T.A.O. readers know that having articles sent by mail c.o.d. adds a minimum of 18¢ to the cost? The purchaser not only has to pay the postman a minimum of 6¢ for the money-order by which the postoffice pays the shipper but another minimum of 12¢ more to cover the cost of c.o.d. service which had to be advanced by the shipper (as evidenced by the additional 12¢ stamp on the package).

Last month's RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

• DR. MARSHALL BIDWELL
Carnegie Music Hall, Pittsburgh
*Bach, Prelude G
Mozart, Fantasie F
Hear the Tinkling Bells
Franck, Chorale E
Wiesmann, Minuet Reverchon
Langlais, La Nativite
Clokey, Wind in the Chimney
The Cat
Coke-Jephcott, National Air Variation
o-p. Liszt, Concerto 1
*Dupre, Cortage & Litany
Snow, Dies Irae; Vigili et Sancti.
Widor, 6: Intermezzo
Karg-Elert, Harmonies du Soir
Willan, Int.-Passacaglia-Fugue
Miller, Negro Portraiture
Vierne, Allegretto Bm; Carillon.
Andrews, M., Venetian Idyl
Franck, Grande Piece Finale
Bach Program
*Blessed Jesu We Are Here
Prelude & Fugue Am
Come Savior of the Gentiles
We All Believe in One God
Prelude Bfm
Violin Sonata 5: Largo
Prelude & Fugue Cm
Symphony 11 Gm
Son.6: Vivace
Come Sweet Death
Prelude & Fugue D

• ARTHUR R. CROLEY
Scarritt College
Bach, Prelude & Fugue D
Jesu Joy of Man's
Clokey, Prologue: Pastorale
Hindemith, Son.2: Slow Mvt.
Vierne, 1: Finale
Wagner, Tristan Liebestod
Schumann, Canon Bm
Mulet, Thou Art the Rock

The program was played twice on the same day, in the morning at Fisk University, evening at Scarritt.

• ROWLAND W. DUNHAM
University of Colorado
*Bach, Fantasia & Fugue Gm
Jongen, Cantabile
Foote, Suite D: Quasi Menuetto
Whiting, Concert Etude Bf*
*Franck, Chorale E
V.Williams, Prelude on Lovely
Saint-Saens, Breton Rhapsody
Quef, Calm du Soir
Bonnet, Chanson sans Paroles
Dvorak, New World Largo
Hollins, Evening Rest
Guilmant, Marche Religieuse
*Mendelssohn, Son.1: Allegro Serioso
Bach, Dearest Jesu
Con.1: Allegro
Guilmant, Grand Choeur D

• EVERETT JAY HILTY
University of Colorado
*Bonnet, Concert Variations
Guilmant, Pastorale
Miller, Cornell Minuet
Massenet, Angelus
Jepson, Pantomime
Bubeck, Meditation
Saint-Saens, Rhapsody 1
Bach-Gounod, Ave Maria
Bach, In Dulci Jubilo
Karg-Elert, In Dulci Jubilo
*Bach, Toccata Dm
Jesu Joy of Man's
Hebrew, Kol Nidrei
Daquin, Noel
Gluck, Orpheus: Andante
Handel, Allegro
Strauss, Reverie
Miller, Go Chain the Lion Down
Vierne, 4: Romance; Finale.
*Bach, Now Thank We All
Couperin, Soeur Monique
Frescobaldi, Canzona
Walther, Jesus My Joy
t-o. Haydn's Trumpet Concerto
Miller, Thakay-Yama
Karg-Elert, Pastel Fs
*Bach, Fugue Gm; Bourree.
Bossi, Hora Mystica
Bingham, Florentine Chimes
Karg-Elert, Pastel B
Gigout, Scherzo
Gui, Orientale
Saint-Saens, Swan
Franck, Chorale Am
James, Meditation Ste. Clotilde
Jadassohn, Canon Fs
Foote, Cantilena
Vierne, 1: Finale
*Wolstenholme's Handel Sonata
Schumann, Canon Bm
Franck, Piece Heroique

Four American Programs

Played by Messrs. Finney and McIntire

• "In the belief that it is unnecessary to go outside the United States to find really fine organ music," two members of the faculty of North Texas State Teachers College, Denton, Texas, presented four programs of music by American composers. The players were Charles H. Finney and John McIntire; the organ was a 3-62 Moller installed in 1924. Mr. McIntire played the first and third programs, Mr. Finney the second and fourth.

*Bingham, Savonarolo
Twilight at Fiesole
Florentine Chimes
Edmundson, Gavotte Modum Antiquum

James, Meditation Ste. Clotilde
Stoughton's Sea Sketches
Haussermann, Aria
Clokey, Jagged Peaks in Starlight
Diggle, Toccata Jubilant
*Kinder, Exsultemus
DeLamarter, Carillon
Barnes, 1: Prelude
Nevin's Rural Sketches

Russell-j, Up the Saguenay
Simonds, Iam Sol Recedit
McKinley-j, Cantilena
Sowerby, Rejoice Ye Pure in Heart
*Sowerby, Toccata
Edmundson's Apostolic Symphony
Miller, Were You There
Thakay Yama
Copland-h, Episode
McIntire's Suite
*Smith, F.S., Son.1: Finale
Dickmann, Christmas Eve
Voris, Scherzando
Vardell, Skyland
Weaver-j, The Squirrel
Penick, The Cross
Marsh, Minuet
Renard, Prelude-Fantasia
McAmis, Dreams
Finney, Passacaglia

Dr. Caspar Koch's Recitals

1940-1941 Season Summary

● Carnegie Hall, Pittsburgh, has issued its annual booklet of organ-recital programs by Dr. Koch for the season from Oct. 6, 1940, to June 29, 1941, recitals No. 2064 to No. 2101, on the 4-70 built by the Skinner Organ Co., now Aeolian-Skinner. Following data are by Dr. Koch:

52 Seasons completed,
38 Seasons by Dr. Koch;
38 Recitals this season, presenting
418 Compositions, including
217 Organ solos, representing
106 Composers;
115 Original organ compositions and
102 Transcriptions.
41 Guest soloists and
11 Choirs, orchestras, and ensembles.
4 Guest recitalists.

The following are taken from the various programs as representative of contemporary American organ literature:

Bornschein, French Clock*
Chenoweth, Bourree et Musette
DeLamarter, Carillon*
Demarest, Memories
Dethier-j, Prelude Em*
Edmundson, Elfin Dance*
In Dulci Jubilo
Friml, Echoes of Spring*
Hymne Celeste*
Gaul, Chant for Dead Heroes
Daguerreotype of Old Mother
Easter on Mt. Roubidoux*
Foot of Fujiyama*
Little Bells of Our Lady*
Herbert, American Fantasia
Kroeger, Marche Pittoresque
Macfarlane, America the Beautiful
Scotch Fantasia
Spring Song*
Nevin, Will o' the Wisp*
Raynor, Grey of Evening
Rogers, Son.Em: Scherzo*
Russell-j, Bells of St. Anne*
Snow, Distant Chimes*
Stewart, Hawaiian Fantasy*
Stoughton's Persian Suite
Weaver-j, The Squirrel*
Yon, Cristo Trionfante*
Concertina
Gesu Bambino

*Marks compositions Dr. Koch valued enough to repeat from last year.

Methuen, Mass.

● Someone mailed a postcard July 12 from Methuen but wrote no message on it; we're still waiting.

Waldenwood's Unexpected Features

● Events of unusual interest not available for advance announcement in connection with the current summer School of Sacred Music at Waldenwoods, near Hartland, Mich., were these premieres:

Gretchaninoff's "The Lord is gracious," directed by Mr. Mueller with Mr. Gretchaninoff acting as accompanist at the piano;

Shure's "The Old Boat Zion," Mr. Shure conducting;

Mueller's Adoramus Te, played by Mr. Mueller on the Kilgen in the Hartland Music Hall.

Mr. Gretchaninoff also joined in an unusual Galilean Servce, held on Lake Walden, in which hymns were sung antiphonally from four choruses, three of them in boats on the Lake. The other features, some of them almost equally interesting, have already been recorded in these pages in recent months.

■

Charles R. Berry

• becomes organist of Immanuel Church, Wilmington, Del., Oct. 1; he has been assistant to Donald S. Barrows in Christ Church, Rochester, N.Y.

Know Percy Whitlock?

• If you do, will you kindly give T.A.O. all possible biographical facts of importance, for the benefit of another reader who wants some intelligible program-notes to go with the public performance of his Plymouth Suite?

Services in Boats

• Church services were again held during the summer in boats near the shore of Culver Lake, N.J., at sunset on Sundays. Preacher, organist, choir, and harmonium were located on a float, 12x20, propelled from the shore by an outboard motor and then presumably anchored for the service; the congregation assembled in their own boats and canoes and clustered around preacher and choir, the congregation wearing anything from normal attire down to bathing-suits. The 'organist' was Mrs. Frederick M. Gordon, widow of the Rev. Dr. Gordon who inaugurated the services several decades ago.

Charles H. Clark

• of Ithaca, N.Y., where he studied with George Deland, won a partial scholarship in the School of Music of Northwestern University and this month will begin the full four-year course there, majoring in organ.

Liturgical-Year Festival

• Robert W. Schmidt, assistant organist in Grace Church, New York, gave a musicale Aug. 3 in which the program followed through the liturgical year:

Bach, I Call To Thee
Nunc Dimittis in D, Sowerby
Advent: Rejoice in the Lord, Purcell
Christmas: Lo how a Rose, Praetorius
Epiphany: Thou must leave, Berlioz
Lent: Go not far from me, Zingarelli
Easter: Christ is risen, Elvey
Ascension: Congregational hymn
Whitsunday: Grieve not the Holy Spirit, Noble
Trinity: Blessed angel spirits, Tchaikowsky
Off.: King of glory, Friedell
Bach, Prelude Cm

Hammond Electrotone Addition

• To the electrotone manufactured by the Hammond Clock Co. is now available the addition of the Hammond Solovox—a 3-octave keyboard in miniature originally invented as an attachment to the piano, costing $190. The manufacturer claims the Solovox when added to the electrotone increases its tonal possibilities, somewhat after the manner in which a third manual increases the possibilities of an organ. The electrotone manufactures vibrations through wheels and electric impulses, while the Solovox follows the principle of the Hammond Novachord and manufactures vibrations by means of the radio vacuum-tube. The loud-speakers of the electrotone are used also for the Solovox.

Registration Bureau

• Thanks to the cooperation of our readers, the Bureau late in July was able to distribute information on three vacancies. Sometimes there are no vacancies to report over long periods, while again, as in recent months, some half-dozen openings are known in a few weeks. Any T.A.O. reader who gives the Bureau information about a vacancy is conferring a favor on some fellow-member of the profession and on the church as well, for vacancies should be filled on merit rather than on chance. Information on vacancies is sent only to those registrants whose request covers each particular type of vacancy; thus if a vacancy occurs in the west no notification of it is sent to a registrant specifying only the east, and if the vacancy pays less than the registrant specifies as his or her minimum, again no information is sent. T.A.O. requests the cooperation of all readers in sending promptly any and all available information about vacancies. Unlike commercial bureaus which charge a fee to the successful candidate, T.A.O.'s bureau functions strictly as a service to T.A.O. readers and does not even ask or accept so much as postage from those it serves.

Not Genuine, Imitative

• Since the war department has evidently chosen imitative music instruments instead of church organs for the new chapels being rushed to completion all over the country, will it also use the imitative medicines in its hospitals, synthetic foods in its kitchens, and stage-money in the paymaster's departments? The first of the 555 new chapels was opened July 27 at Fort Meyer, Va.

New York Position Wanted

• An experienced organist with a good background is spending two years in the School of Sacred Music, New York, for his M.S.M. degree and wants either a permanent position or substitute work in the Metropolitan district. If you can assist, please address A.R.L., c/o T.A.O.